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Anniversary Number

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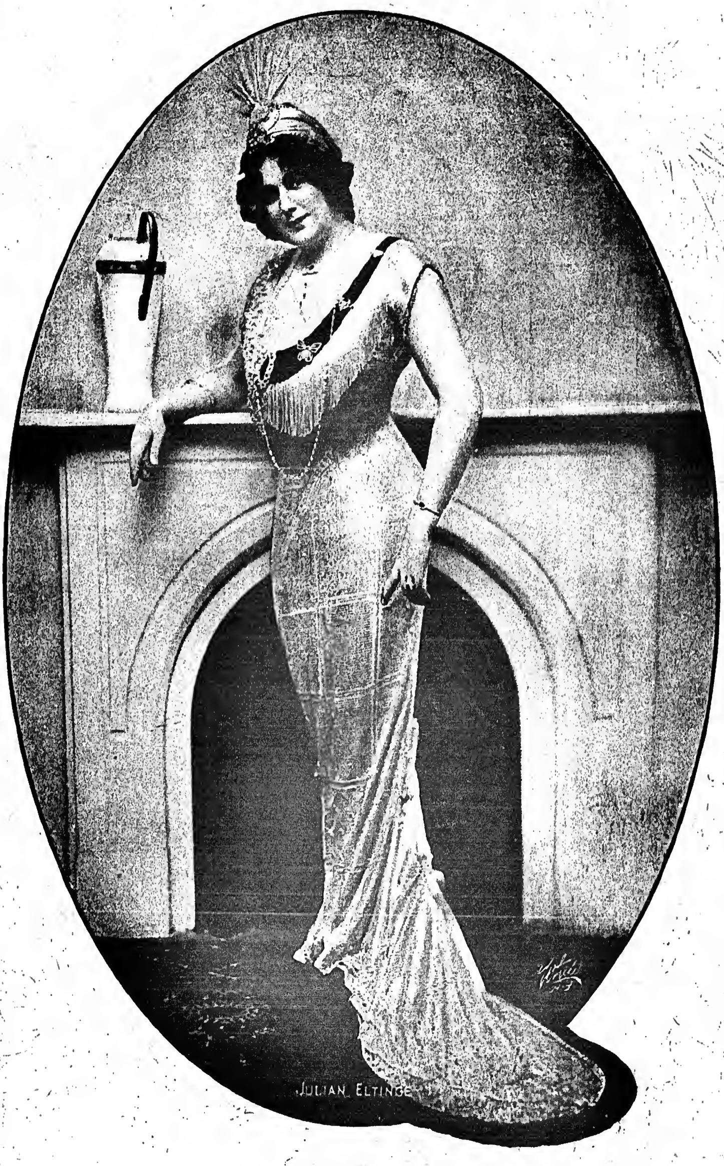
The NEW YORK CLIPPER



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At Present, SULLIVAN-CONSIDINE CIRCUIT

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COMMENCING WITH THIS ANNIVERSARY NUMBER, WE WILL PUBLISH SERIALLY, THE

HISTORY OF NEGRO MINSTRELSY

By COL. T. ALLSTON BROWN

This History was written by Col. Brown twenty years ago, and will be interesting to all the friends of Minstrelsy.

Notable Players of the Past and Present

will be continued. These articles are the most valuable in existence to all stage people who are interested in the careers of those stage celebrities whose life works have contributed towards making the Stage what it is to-day.

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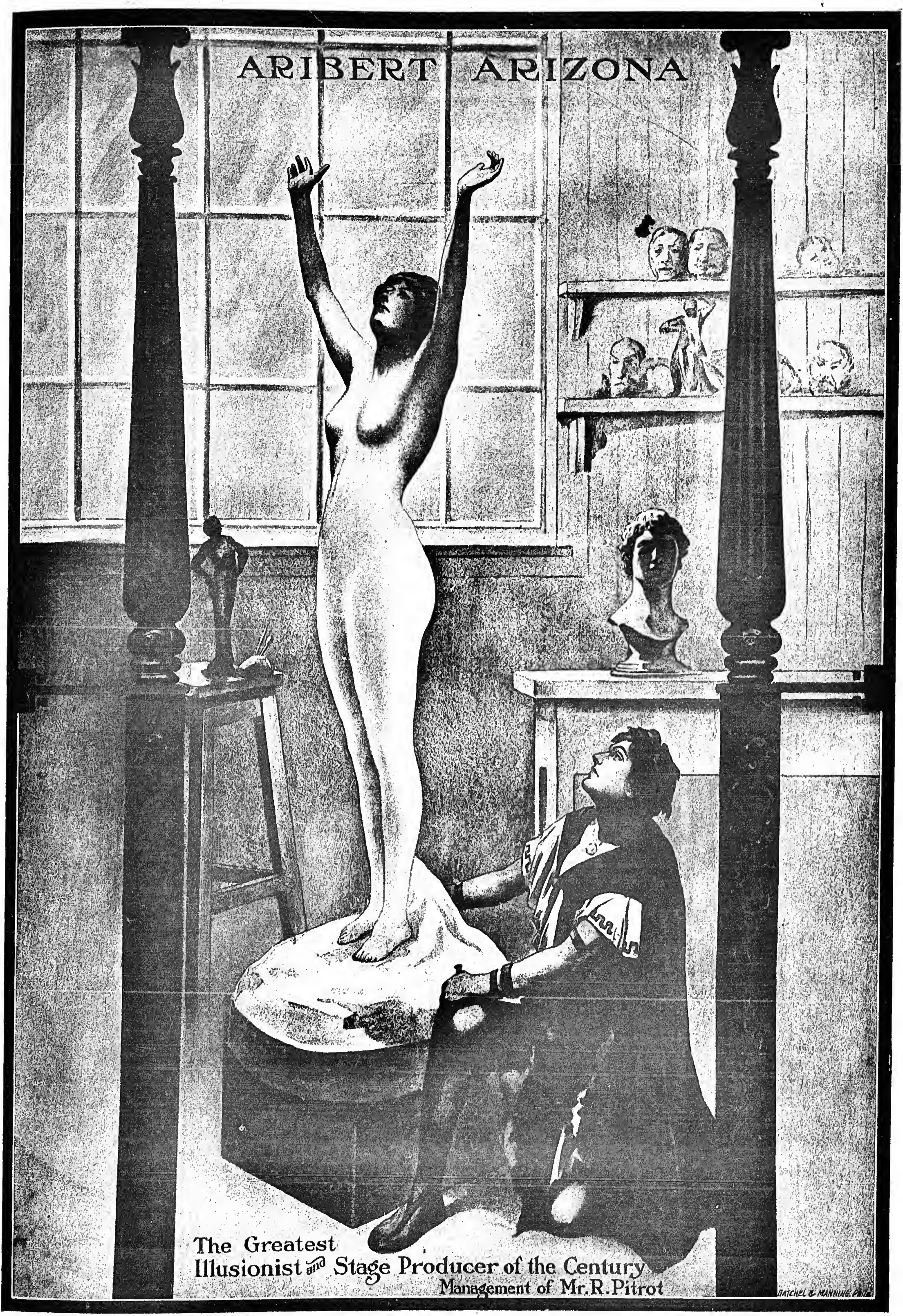

ARIBERT ARIZONA
The Greatest
Illusionist and Stage Producer of the Century
Management of Mr. R. Pitrot
GATCHEL & MANNING, Phila.

ARIBERT ARIZONA.

In this artist, whose illustration appears on the preceding page, we form the acquaintance of one of the best stage producers of the present day. Aribert Arizona is a native of Germany and has had a career of activity and varied experience in all branches of art. Born in 1872, he first appeared on the stage when only six years of age, and since then he has devoted his entire time to the development of his profession.

After years of wandering as vaudeville artist, he, in the late eighties, on advice of the well-known Austrian actor, Friedrich Mitterwurzer, under whose artistic instruction he was greatly benefited, turned to the dramatic stage, and as leading man and juvenile, gained great success, especially in Shakespearean characters, such as Romeo, Hamlet, etc., which, portrayed in masterly manner, were his principal roles. He also appeared with Joseph Kainz, and undoubtedly his experience with this great producer had great influence in the artistic development of Arizona.

Arizona is an artist in the full sense of the word. In addition to his remarkable qualities as stage organizer, he is capable himself of producing an entire vaudeville program. He is not only a brilliant, resourceful illusionists, but is also well versed in juggling and lightning crayon work, and is an impersonator and clay modeler. He plays a large number of various musical instruments, can compose, writes his own lyrics and music, and originates all the designs for all the costumes for his productions, and paints his own decorations. In all of these accomplishments he is at the best. To prove the extent of his ambition to excel in the art of painting may be stated the fact that he was for several years a student at the Royal Academy of Berlin.

The well known American manager, Richard Pitrot, during his last European trip, hooked Arizona for an American tour extending over two years. Arizona's great illusion act embraces a working personnel of twenty-five members, and the appurtenances carried represent a weight of fifteen tons. Arizona will produce in America all of his wonderful novelties.

He is also connected with several corporations who have undertaken to produce his great productions under his direction. One of the first of these to be staged will be the gigantic ballet, "Nero," with one hundred and fifty performers.

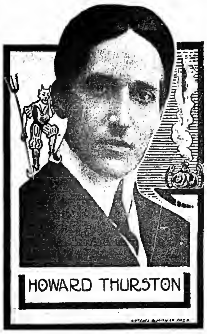
◆

NELLE FLOREDE
Gatchel & Manning Phila.

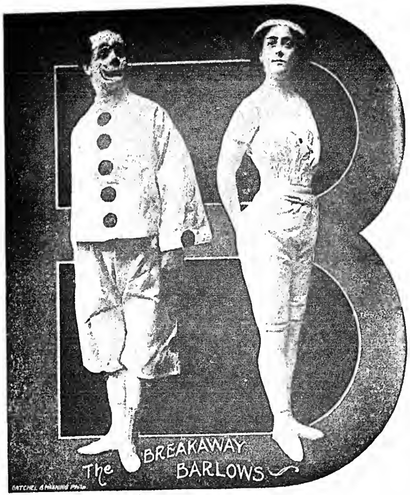
NELLE FLOREDE.

Nelle Florede, the capricious and winsome queen of the burlesque and vaudeville stage, was born in Morrison, Ill., 1884. She first caught a taste of stage life when but nine years old. This happened in Portland, Ore., when Henry Dixey was playing "Adonis." Nelle was with her father at the time, and Dixey, being minus a page, necessary in the cast, induced Papa Florede to allow his daughter to fill the vacancy. After a short travel with a repertoire company through the Southern States, she retired to a convent in Portland in order to complete her education, and from there she went to Chicago, where she schooled until the age of fifteen. At this period, through an illness that lasted six months, she lost complete control of articulation. Competent medical care, however, restored this function, and it was only then when her parents discovered what an extraordinary good voice their daughter was endowed with. A local voice culturist declared that with proper attention and nourishment, the little lady's singing accomplishments would eventually develop into wonderful power and marvelous range. Six weeks following she was placed under the care of a Mrs. Colley, an expert vocal culturist of Chicago. Later Wagner, another noted music teacher of the West, gave her further instruction. The throat grew stronger under Miss Florede's own care, and soon the voice broadened into exquisite depth and sweet intonation. About seven years ago J. J. Murdock secured her for the Masonic Temple Roof, in Chicago, and billed her as the "Lily of Melody." She then joined the "Foxy Quiller" organization and remained with this company one season, to go with Rogers Brothers for two seasons, when she diverted into vaudeville. Her first experience with a burlesque attraction was during the season of 1909-10, when she signed as prima donna with Dixon's Big Review company. The following season she joined the Columbia Burlesquers and affixed her signature to a Jacobs & Jermon contract, which called for a large salary and which extends as far as the year 1913.

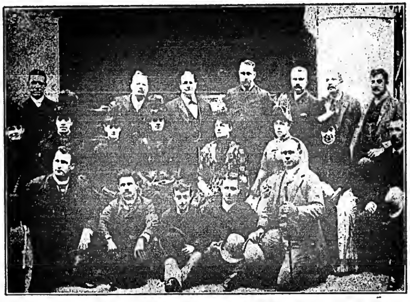
◆



HOWARD THURSTON, America's Leading Magician.



BREAKAWAY BARLOWS, Original sensational breakaway ladder, combined with skill, grace and comedy.



GROUP OF OLD TIMERS.

Through the courtesy of Roger Imhoff we reproduce this photo of Tony Pastor's Travelling Co., taken in front of the Corinthian Theatre, Rochester, N. Y. The group includes Tony Pastor, Billy Henry, Musical Dale, Harry Liphart, Coulson Sisters, Rose and Fred Julian, Dolph Nichols, Mr. and Mrs. Donnelts, Geo. W. Rice, Charles Barton, Little Tich, Harry La Rose, and other performers well known in the old days of variety.

JOE HARDMAN

JOE HARDMAN.

Joe Hardman during the past year has played repeated engagements over the Keith and the Proctor circuits; also the Loew circuit and the Taylor circuit of Pennsylvania. He is now on the Kaufman circuit, and at the conclusion of which tour he will return to the Loew circuit.

GLADYS ST. JOHN
Gatchel & Manning Phila.

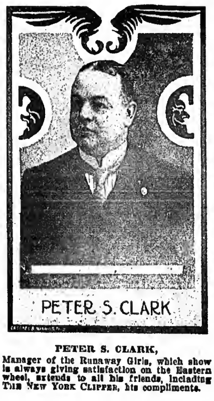
GLADYS ST. JOHN.

Gladys St. John, comedienne with Lew Watson's Cozy Corner Girls, has made quite an envious reputation in burlesque. Miss St. John has been a feature burlesque attraction for a number of seasons, and is one of the most popular and talented performers.

JOHN E. SHAW
Gatchel & Manning

JOHN E. SHAW.

John E. Shaw's professional career began April 17, 1906, with the E. O. Rogers Stock Company, in Phelps, N. Y. On Aug. 17, 1906, he joined the Gormand-Ford Stock, serving six years in the company, under the management of Harry Gormand, playing from Coast to Coast with great success. In 1906 Mr. Shaw did the advance work, and afterwards was assigned and appeared in many of the prominent roles, being a capable actor. He is also a competent stage manager, having also served in that capacity. Mr. Shaw closed his six years' engagement in Montrose, Colo., and is at his home in Winthrop, N. Y.



PETER S. CLARK, Manager of the Runaway Girls, which show is always giving satisfaction on the Eastern wheel, extends to all his friends, including The New York Clipper, his compliments.

BLANCHE PICKERT & ERLAN WILCOX

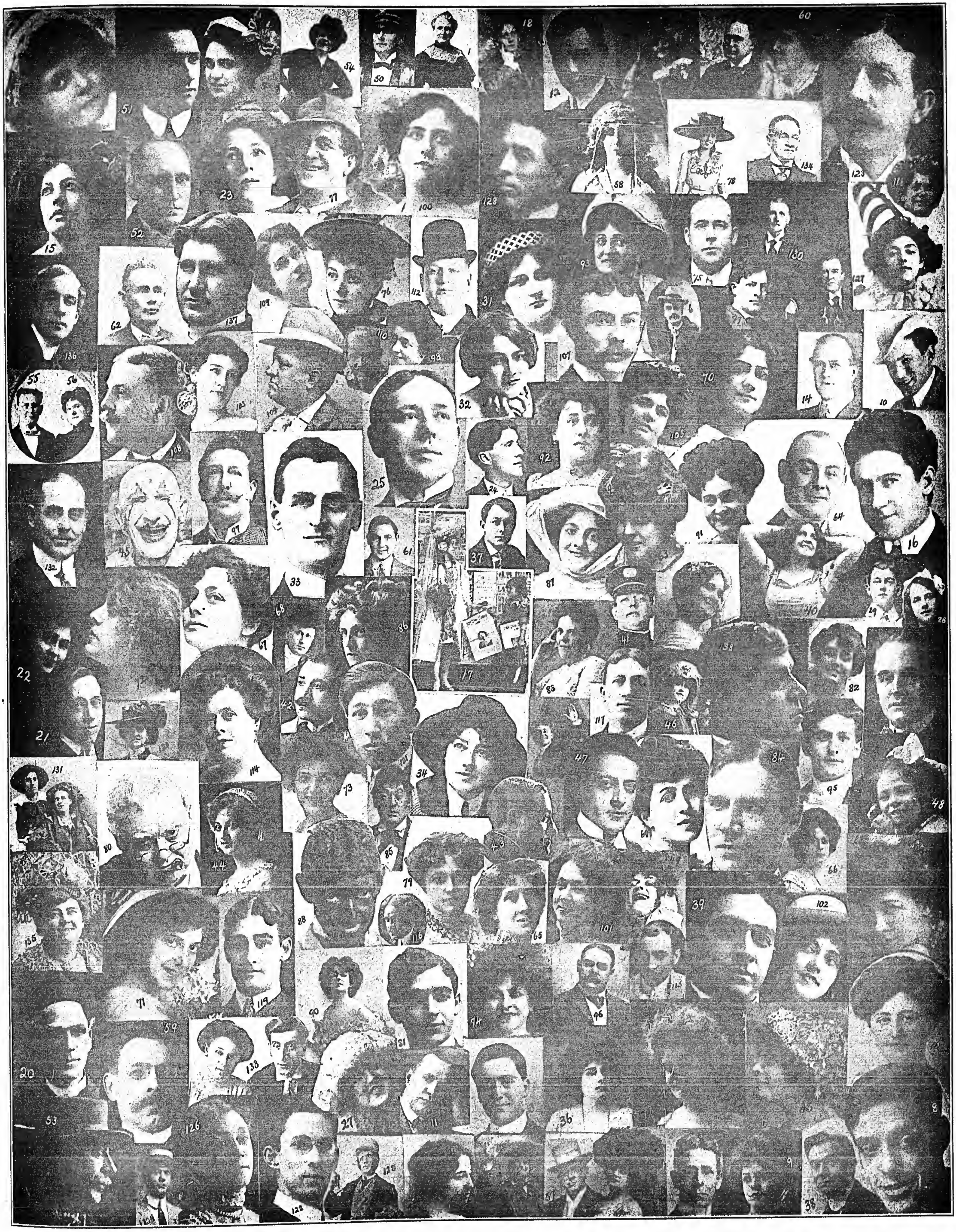
BLANCHE PICKERT AND ERLAU WILCOX.

Blanche Pickert is the youngest daughter of Willis Pickert, manager of the Four Pickert Stock Co. Miss Pickert, besides playing principal parts, is a clever singer, dancer and musician. Erlau Wilcox is musical director of the Pickert Co., besides doing his musical specialty, which he has presented in vaudeville the past seasons.

GUESS WHO ARE HERE!

SEE HOW MANY of these faces you recognize. Write down on a sheet of paper the numbers on the pictures and give the names of those you recognize. The person sending in the largest list of correct names, can have his (or her) portrait published on the front page of a subsequent issue of the CLIPPER. Be sure to put your own name and address on the list you send in. All lists must reach us by March 15, 1912. None can be considered after that date. Address DEPARTMENT G, care of NEW YORK CLIPPER,

47 WEST 28th STREET, NEW YORK, N. Y.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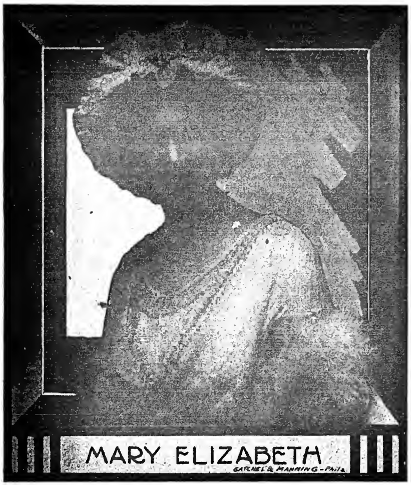


MARY ELIZABETH.

This exceedingly clever comedienne has been the surprise of the vaudeville year. The New York Clipper of Nov. 18 says the following under New Acts: "Mary Elizabeth.—This pretty young woman, who has been seen on the local stage under another name, is a genuine artist, and her act at the Fifth Avenue this week is one of the best of its kind the writer has seen in many years of theatregoing. Mary does not really sing her songs, but talks them in a manner that gets them over the footlights with a bang. Between her songs she delivers a monologue concerning her stage experiences that fairly bristles with humor. Mary Elizabeth gave us twelve minutes of real pleasure. It is needless to say that she does her act in one." The above is only one of many complimentary notices received by Miss Elizabeth for her clever work. She is now playing the United time.

◆

WILLIAM L. TUCKER.

One of the latest and best photographs of William L. Tucker is herewith reproduced. Mr. Tucker has appearance and ability, and has proven a decided favorite as a juvenile leading man. In a letter from Wheeling, W. Va., Mr. Tucker says: "Success to The Clipper, and kind regards to all friends."

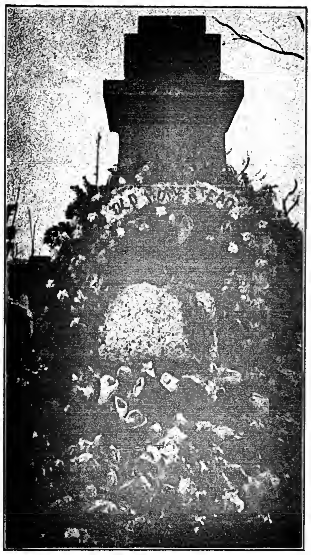
◆

MARCOU AND HIS HANDS.

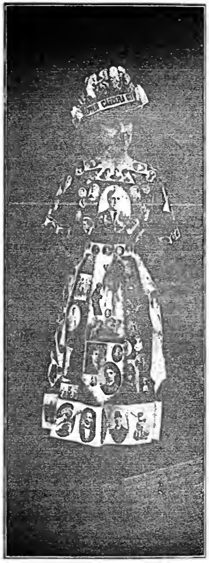
Marcou, the twentieth century shadowgraphist, has smething novel in the line of shadowgraphs. Working in one, in full view of his audiences, Marcou throws some wonderfully realistic characters upon a screen by the use of his hands. His work is neat and refined, and from an entertaining standpoint he is always a solid hit. The feature of Marcou's act is his work of showing two characters upon the screen with the use of his hands.

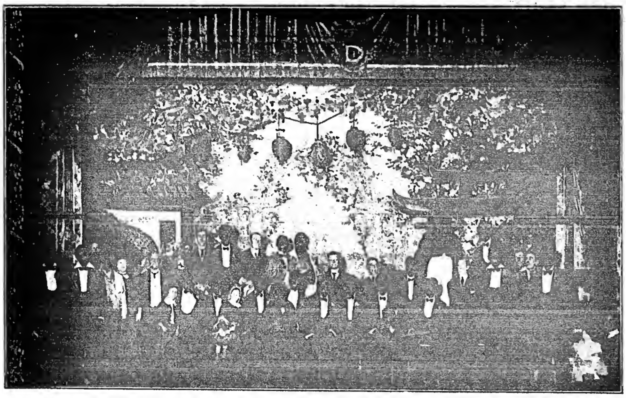
◆

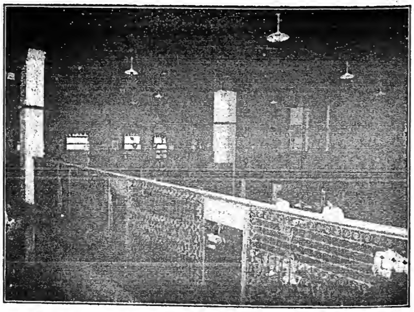
WM. L. TUCKER
GATCHEL & MANNING PHILA.

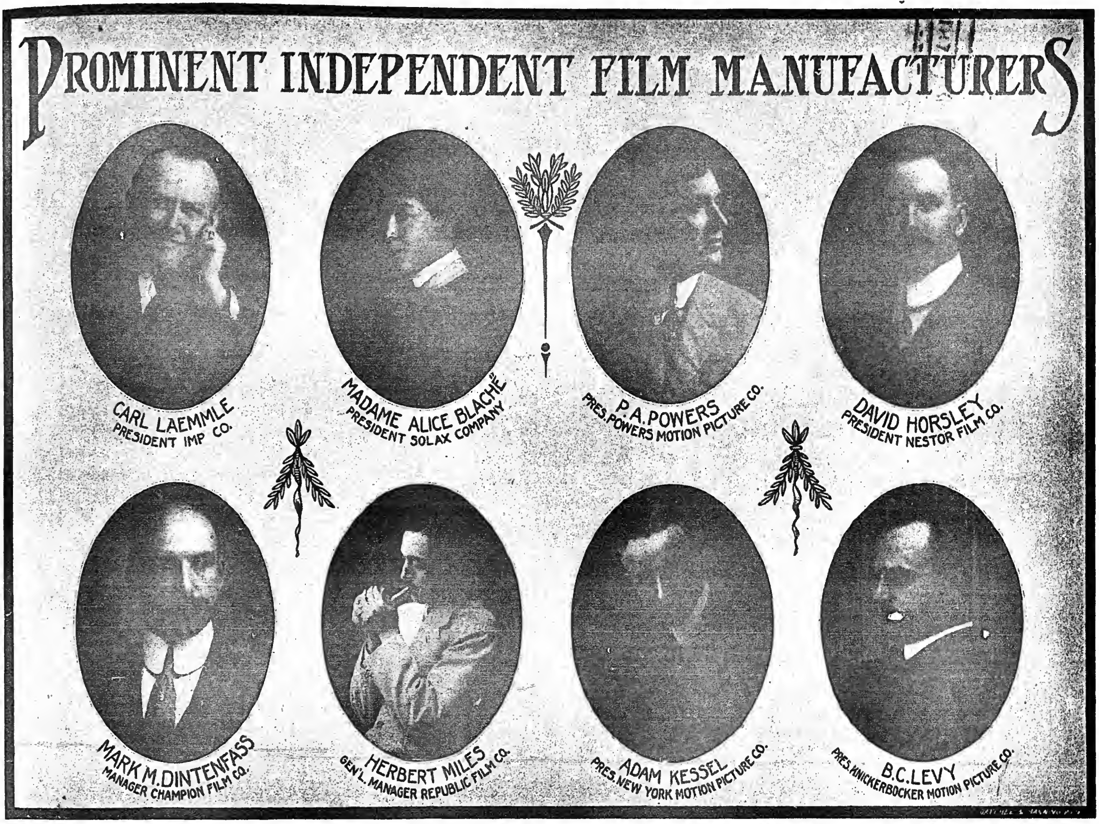

DENMAN THOMPSON'S GRAVE.

MARCOU
GATCHEL & MANNING PHILA.


THE CLIPPER CAMERA GIRL.
A novel costume worn at the White Rats' Ball.


Last Performance of Dumont's Minstrels, at the Eleventh Street Opera House, in Philadelphia, May 13, 1911.


GENERAL OFFICE OF THE ORPHEUM CIRCUIT IN NEW YORK.


PROMINENT INDEPENDENT FILM MANUFACTURERS
CARL LAEMMLE
PRESIDENT IMP CO.
MADAME ALICE BLACHÉ
PRESIDENT SOLAX COMPANY
P.A. POWERS
PRES. POWERS MOTION PICTURE CO.
DAVID HORSLEY
PRESIDENT NESTOR FILM CO.
MARK M. DINTENFASS
MANAGER CHAMPION FILM CO.
HERBERT MILES
GEN'L. MANAGER REPUBLIC FILM CO.
ADAM KESSEL
PRES. NEW YORK MOTION PICTURE CO.
B.C. LEVY
PRES. KNICKERBOCKER MOTION PICTURE CO.

PROMINENT INDEPENDENT FILM MANUFACTURERS

CARL LAEMMLE.

Carl Laemmle, president of the Independent Moving Pictures Co. of America ("The Imp"), is regarded as the leading and most progressive spirit on the independent side of the moving picture business in the United States which, but for him and his example, it is conceded, would not be in the flourishing condition that it is to-day.

Mr. Laemmle's first association with the business was in Chicago six years ago, as an exhibitor, in which he was exceedingly successful. From exhibiting to film renting was a natural step, which led to the formation of the chain of popular exchanges which bear his name.

In the Summer of 1909, finding it impossible to obtain the films he needed, he resolved to make them himself. In an incredibly short space of time the "Imp" factory was started and in full operation.

To-day the Imp pictures have the largest sale of any independent product in this country, and are sold and exhibited all over the world.

Mr. Laemmle is young in years, being on the right side of forty-five. In the picture business he considers that the world is still "all before him." At the present moment he is busily engaged in schemes of great enterprise and importance, with the object of sustaining the Imp pictures in the foremost position they have won, by every possible improvement in quality, artistic and technical.

MME. ALICE BLACHE.

Mme. Alice Blache, president of the Solax Company, in an interview with a CLIPPER representative, thus gave her views of moving picture requirements:

"I have always believed in clean pictures; pictures which educate as well as entertain. In directing the producing policy of my company I have always impressed upon my associate directors that success comes only to those who give the public what it wants, plus something else. That something else I would call our individuality, if you please.

"I have long recognized the great influence that can be exerted by the motion picture on the public mind. I have always felt that pictures will recommend themselves to the public on their educational merits. The days of the unclean pictures are gone. I personally have always condemned them.

"Our policy to-day, which I have instituted, is to produce as many high-class educational pictures and comedies of the refined type as we are able to secure. At present there is a dearth in good educational pictures and in refined comedy scenarios.

"I was the director with the Gaumont Company of Paris for a good many years. I have produced some of the biggest productions ever released by a motion picture company. I am the only woman who is directing companies before the camera."

DAVID HORSLEY.

Scarcely had the Motion Picture Patents Co. become an accomplished fact, when the voice of Independence rang out from the peaceful New York suburb known as Bayonne, N. J. "Centaur," the simon pure Independent film was launched by its maker, David Horsley, now president and manager of the Nestor Film Company, and a power in the world of cinematography.

Those were dark days for the independent cause, and a less determined man than Mr. Horsley would have given up the unequal and seemingly hopeless struggle. His steadiness of purpose, indomitable energy and unyielding perseverance, however, soon bore fruit and recruits began to gather around the flag of Independence. The outcome is the Motion Picture Distributing and Sales Co.

David Horsley, the pioneer independent film manufacturer, and the man who made Nestor famous as "The Worth-While Film," is in the very prime of life, being on the sunny side of forty. In filmdom none is more popular than "Dave," as his numerous friends are wont to call him.

The Nestor factories and main offices are in Bayonne, N. J., and the Nestor studios, with three distinct stock companies, are at Hollywood, Cal.

ADAM KESSEL JR.

Adam Kessel Jr. was one of the pioneers in the independent movement, taking an active part in the original organizing of the National Independent Motion Picture Alliance. He was elected treasurer at the Chicago convention, out of which evolved the Motion Picture Distributing and Sales Co. To-day, Mr. Kessel is one of the best known men in the film business. Among his interests in the film line he is president of the New York Motion Picture Co., and the Empire Film Co.

P. A. POWERS.

P. A. Powers has been in the moving picture business since its very inception as a commercial proposition. His experience as an exchange man dates back about six years, and three years ago he became a manufacturer. You might say that his severe loss by fire last June has merely served to strengthen his determination to lead his fellow manufacturers, and that determination is represented to-day in his new Duplex Studio, at 511 West Forty-second Street, New York.

This is one of the most modern of studios, embracing two stages with a novel scheme for shifting the lighting apparatus so that while a director is working on one stage, his next set is being put up on the other. He has the distinction of having featured one of the most expensive Broadway stars in a moving picture, namely, Nat M. Wills, and now that his facilities are so highly perfected, he promises more surprises to the trade.

MARK M. DINTENFASS.

Mark M. Dintenfass, president of the Champion Film Co., was one of the pioneers in the independent movement. Probably there is not another man in the film business who has been through the hardships of disappointment so many times as Mr. Dintenfass. But through his perseverance and hard work the future looks very bright for the Champion Co. On Dec. 15, 1911, the offices were moved from Fifteenth Street to 145 West Forty-fifth Street. A new glass studio has been completed at Fort Lee, N. J., and with the old plant, which was erected at the time of the independent war, the Champion Co. has to-day one of the most complete plants in the country.

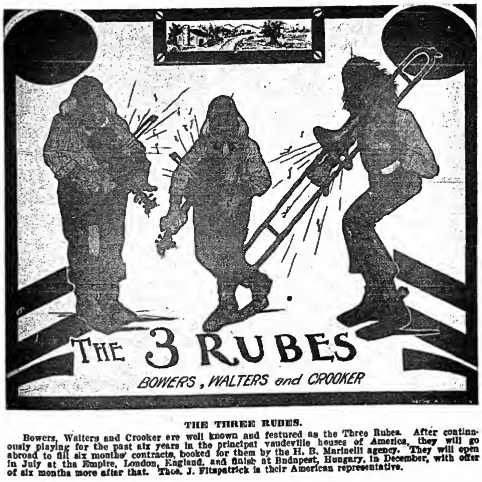
HERBERT MILES.

Herbert Miles has been justly called the "Father of Moving Pictures of America." From its very inception he has been closely identified with the industry; he has been in turn, exhibitor, exchange man and manufacturer. Unlike others, Mr. Miles knows the moving picture business from A to Z, or, in other words, from camera to projecting machine.

Controlling at one time the largest film exchange in the world, he became aware of the need of quality pictures, and, as general manager of the Republic Film Company, he is bending every effort to obtain the best results.

B. C. LEVY.

B. C. Levy, president and producer of the Knickerbocker Motion Picture Co., is one of the few men that are at the controlling end of the film producing business that started at the foot of the ladder in the theatrical world, and has worked himself up to the position he holds to-day. Mr. Levy was formerly a producer for Pathe Freres.



THE THREE RUBES.

Bowers, Walters and Crooker are well known and featured as the Three Rubes. After continuously playing for the past six years in the principal vaudeville houses of America, they will go abroad to fill six months' contracts, booked for them by the H. B. Marinelli agency. They will open in July at the Empire, London, England, and finish at Budapest, Hungary, in December, with offer of six months more after that. Thos. J. Fitzpatrick is their American representative.

JOHNNY BERKES & CO.

Johnny THE BERKES. Billy
Those snappy entertainers.

AFFINITY—PERHAPS.

BY CHAS. M. GUINNESS,
Soldier, Actor, Poet.

They meet—they gaze in sweet surprise—
Was it ordained by the All-Wise,
Their fate they then should recognize,
With listless tongue? With speaking eyes?
Perhaps.

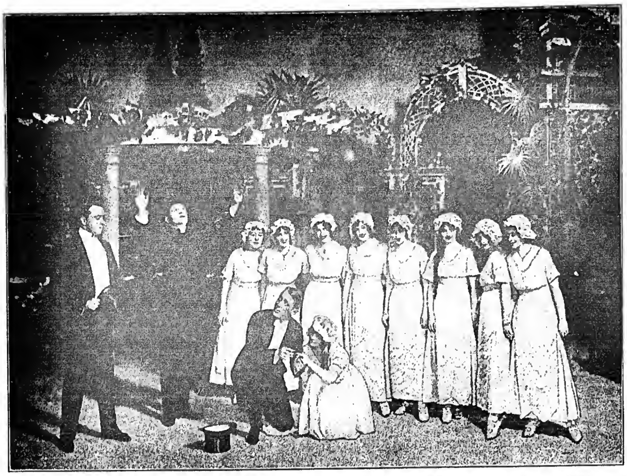
To him she seemed a priceless prize;
The dearest on earth or 'neath the skies;
Was she an angel in woman's guise,
With sweetest smile and heavenly eyes?
Perhaps.

With beating heart and long-drawn sighs,
And swell of bosom's ebb and rise;
Affinity! She softly cries—
Does he then whisper, O, those eyes!
Perhaps.

Their hearts—their souls, e'en—harmonise
They are mated—or—match'd—in wedlock's ties.
Should they make queries or ask replies?
No; all is revealed by their speaking eyes—
Perhaps.

Cheerful, she, as the bright sunrise;
Attentive, he, in all the term implies;
And recording angels solemnise
The sacred vows of speaking eyes—
Perhaps.

Weeks, months, and possibly years elapse
Ere reality lays aside its wraps—
The affinities then wage feuds and "scraps"
And for another affinity "set their traps"—
Perhaps.

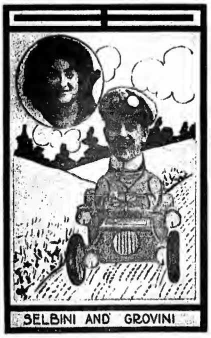


Geo. Parsons, John Klendon, Geo. M. Cohan, Lila Rhodes and Eight Bridesmaids, in the Dancing Wedding Scene, from Act 3 of "The Little Millionaire."

GATCHEL & MANNING PHILA
OLGA GREGG & SHIEFFIELD
NOVEL EUROPEAN EQUILIBRISTIC ACT
NOW PLAYING WITH GREAT SUCCESS ON PANTAGES CIRCUIT
SOLE MANAGEMENT RICHARD PITROT

OLGA GREGG AND SHIEFFIELD,

An absolute novel European juggling and equilibristic act, will make their American debut next month, being specially imported for the Pantages circuit by their American sole representative and manager, Richard Pitrot.



WM. SELBINI AND JEANETTA GROVINI

Are descendants of families that have been in the theatrical business for many generations. For that reason, and because of their early training the work of this team has that finish which shows they are "to the manner born." Miss Grovini's father was James Grovini, one of England's great clowns. He was with Manager Conquest many years. Miss Grovini's mother being one of the Elliotts, Sis Elliott, leaving Lottie, Louis, Julio, Harry, who were all great circus and vaudeville people, Lottie Elliott being in this country now. There was also Topsy and Annie Elliott, great dancers, cousins to Miss Grovini's mother; Topsy and Annie Elliott's father being Tim Elliott, and Miss Grovini's mother's father being Harry Elliott, the Elliott Brothers, Harry and Tim. They made the first ascent under a balloon, doing a trapeze act while ascending in England, in 1861. James Grovini, the father of Miss Grovini, at the age of twenty-eight years was known for his wonderful feats of strength, as one of the Grovini Brothers. Miss Grovini still has three sisters Grovini and a brother, Harry Grovini, all in the business. For six generations or more her ancestors have been before the public, either in circus or vaudeville.

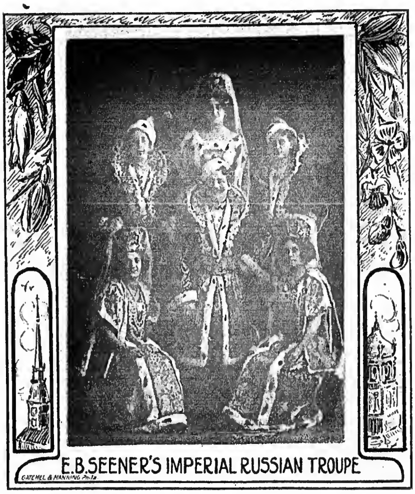
Wm. Selbini is a natural born musician. He is the complete master of five different instruments. His father, uncle and grandfather took the first Italian circus from their native land into Scotland about fifty-three years ago. Wm. Selbini is one of the great Selbini Family of eight, his own father's name being Andrea Prati, the great horse trainer and juggler, who was with the grandfather's circus, called Quakilni Circus, then with Newsom Great Circus, twelve years with Hengler Circus, Jeanotte Circus, Omen Circus and Lord George Sanger's Circus, being the last one. Andrea Prati was known for his great power for horse breaking. He was ringmaster of all circuses. His mother was known as Miss Agness Andrea Prati, fine horse rider of away back, such as the Gee horse riding, etc.; Mrs. George Hallaway and other great ones. A. Prati, William Selbini Prati's father, was known for his great juggling on horseback, and the devil sticks, being past master, both with fire and without.

Jeanetta Grovini is the only one in the family now using this name, after one hundred and fifty years or more. The public and some performers of to-day don't understand why they work so hard. They do so to keep up the standard set by ancestors. They can do almost anything in the show business, and are masters of each line, and that is show business of the past years. They are noted all over the world for their versatility, dexterity, grace, in the performance of nearly every conceivable kind of circus accomplishments.

LIZZETTE HOWE

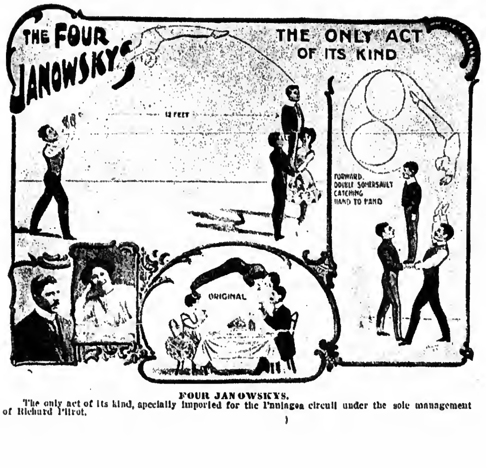
LIZZETTE HOWE.

Lizzette Howe, "the Valeska Suratt of burlesque," prima donna with Lew Watson's Cozy Corner Girls, has been playing principal roles and doing her well known singing specialty in burlesque for a number of seasons. Miss Howe was leading woman for Billy Watson for several seasons, and played opposite to him with his famous "Beef Trust" Co. She has one of the best single singing acts in burlesque.



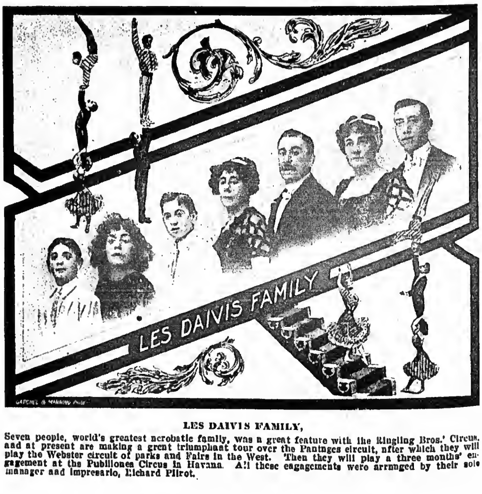
E. B. SEENER.

The Great Imperial Russian Troupe from the Royal Theatre, Moscow, the greatest and finest Russian dancers ever seen in this country. They are specially imported for the Pantages circuit by their sole and exclusive manager and representative, Richard Pitrot.


THE FOUR JANOWSKYS
THE ONLY ACT OF ITS KIND
12 FEET
FORWARD. DOUBLE SOMERSAULT CATCHING HAND TO HAND
ORIGINAL

FOUR JANOWSKYS.

The only act of its kind, specially imported for the Pantages circuit under the sole management of Richard Pitrot.



LES DAIVIS FAMILY,

Seven people, world's greatest acrobatic family, was a great feature with the Ringling Bros.' Circus, and at present are making a great triumphant tour over the Pantages circuit, after which they will play the Webster circuit of parks and Fairs in the West. Then they will play a three months' engagement at the Pubilionea Circus in Havana. All these engagements were arranged by their sole manager and impresario, Richard Pitrot.

ANSONIO TRIO
IMPORTED FOR PANTAGES CIRCUIT
SOLE MANAGEMENT RICHARD PITROT
GATCHEL & MANNING PHILA.

ANSONIO TRIO.

This is the greatest novelty ever engaged to come to America. Will soon come over, and will make their first appearance in this country over the Pantages circuit. They will make a sensational display when they arrive in this country. As soon as the steamer arrives they will appear on the pier in their original Roman costumes, and will perform a feat never seen before in this country. This act is specially imported by their sole and exclusive American manager, Richard Pitrot.

THE FIVE MERKELS
GATCHEL & MANNING Phila

FIVE MERKELS,

Well known latest acrobatic novelty, at present playing with great success over the Pantages circuit, for which they were specially imported by their sole exclusive manager and impresario, Richard Pitrot.

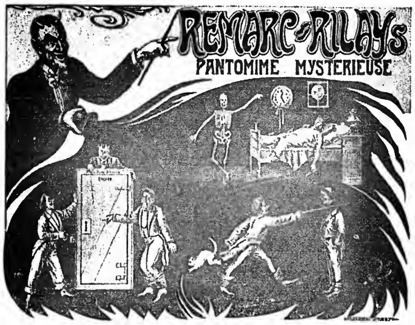
HERMAN BUSCH & CO.
MOST WONDERFUL EUROPEAN NOVELTY ACROBATS
NOW PLAYING WITH GREAT SUCCESS ON PANTAGES CIRCUIT
SOLE MANAGEMENT Richard Pitrot.
GATCHEL & MANNING PHILA.

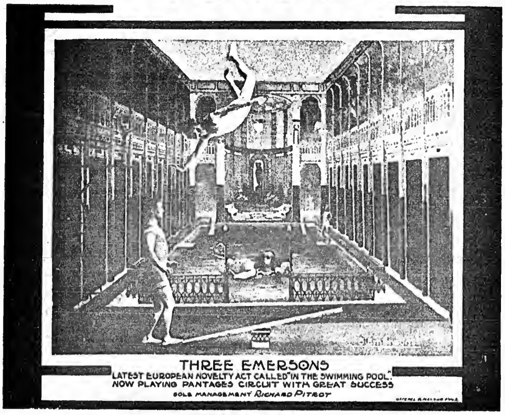
HERMAN BUSCH AND COMPANY.

This is a great, novel European acrobatic act, under the title, "Fun at the Cabaret." They opened last week their American tour on the Pantages circuit, with great success, being specially imported to this country by their American manager, Richard Pitrot.

REMARC AND RILAY,

The Mysterious Pantomime. This is the latest and greatest European novelty act, and they open this week their first American engagement on the Pantages circuit, after coming direct from Paris, where they were the talk of the town. They are specially imported for the Pantages circuit by their American manager and representative, Richard Pitrot.


REMARC-RILAY'S
PANTOMIME MYSTERIEUSE


THREE EMERSONS
LATEST EUROPEAN NOVELTY ACT CALLED "IN THE SWIMMING POOL."
NOW PLAYING PANTAGES CIRCUIT WITH GREAT SUCCESS
SOLE MANAGEMENT RICHARD PITROT

THREE EMERSONS.

The latest European novelty in two scenes, called "Fun in the Swimming Pool," with all the latest and newest acrobatic stunts, playing now with the grandest success over the Pantages circuit, and specially imported from Europe by their sole and exclusive representative and manager, Richard Pitrot.

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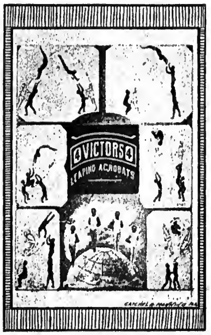
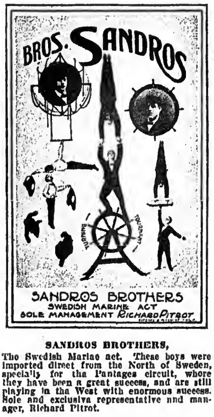

4 VICTORS 4
LEAPING ACROBATS

FOUR VICTORS,

The funniest acrobats in the world, at present playing with great success on the Pantages circuit, specially imported by Richard Pitrot.


BROS. SANDROS
SANDROS BROTHERS
SWEDISH MARINE ACT
SOLE MANAGEMENT RICHARD PITROT

SANDROS BROTHERS,

The Swedish Marine act. These boys were imported direct from the North of Sweden, specially for the Pantages circuit, where they have been a great success, and are still playing in the West with enormous success. Sole and exclusive representative and manager, Richard Pitrot.

ON THE FOLLOWING PAGE IS A GALLERY OF FAMOUS PEOPLE.

ANTONIO V. PUBILLONES,

Sole proprietor and owner of the Great Pubillones Circus, in Havana. He is known all over as the greatest showman in Cuba, and this season he has three companies on the road. Company No. 1 plays in Havana; Company No. 2 is touring the provinces of Cuba, and company No. 3 plays a special engagement of three months in Florida. Last Summer he was in Europe and has imported many novelties for this season.

LA FEYDIA,

Comes direct from Paris, and does an illuminating electrical novelty act. She was specially imported for Alexander Pantages' Circuit.

JAMES LEON FILLIS,

Member of the Great Fillis Family, known all over the world as the greatest circus riders. They are at present playing with Great success at the Pubillones Circus, in Havana, Cuba.

ARIBERT ARIZONA,

The latest new comer to this country, with his great $25,000 production act. He has the finest and greatest act in vaudeville in the world. Carries twenty-five people.

LES ARIBOS.

These two gentlemen have a great European novelty. They were specially imported by their American manager, Richard Pitrot, last season for the Ringling Bros.' Circus. At present they are playing the Pantages Circuit, with great success.

MERKELS.

These two ladies are members of the Five Merkels, with their novelty European acrobatic act, specially imported for the Pantages circuit, where they are playing now with phenomenal success.

CHARLES GIBBS

is known all over as the "Human Phonograph." He just finished a very successful engagement over the Pantages circuit, for which he was directly imported from Europe.

SANDROS BROTHERS.

These two clever Swedish boys do a novel marine act. They were only lately imported from Europe, and have just finished a most successful engagement over the Pantages circuit.

CARPOS BROTHERS,

Europe's greatest and cleverest head and hand balancers. They will open next month a return engagement in America, and are coming over purposely direct from Europe.

REROS BROTHERS,

Most phenomenal and grandest novelty gymnastic act that ever came from Europe. They just arrived from Europe, and will open Feb. 22 a return engagement over the Pantages circuit, and will on this occasion bring many novelty tricks over with them.

RICHARD PITROT,

The Globe Trotter, known all over the world as the American Impresario. His specialty is importing the latest European novelties and exporting big American novelties and sensations. He has imported many European novelties to this country, and most of the big European acts found on any bill in this country were imported or re-imported by him. He travels frequently through Europe, visiting all the principal cities. Last Summer he made his fiftieth trip to Europe.

DOLESCH & ZILLBAUER

LA FEYDIA
PARISIAN NOVELTY ART VISION

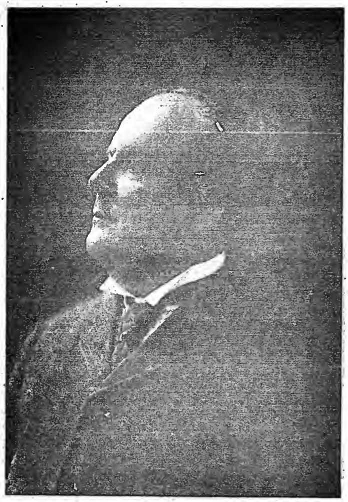
MERKEL TROUPE

ARIZONA

ANTONIO V. PUBILLONES
THE GREAT CUBAN CIRCUS PROPRIETOR

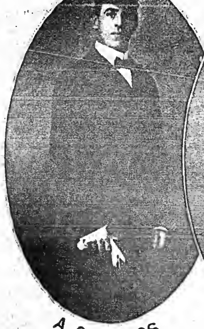
JAMES LEON FILLIS
OF THE WORLD'S FAMOUS FILLIS FAMILY OF RIDERS

GIBBS THE LIVING GRAMOPHONE


RICHARD PITROT
THE WORLD-KNOWN IMPRESARIO

MISS DAREE
OF RUDOLPHY & DAREE

THE ARIBOS


A. SANDROS

J. SANDROS
OF THE SANDROS BROS

F. RUDOLPHY
OF RUDOLPHY & DAREE

GATCHEL & MANNING-Phila.

“CLIPPER” DRAMATIC, VAUDEVILLE, BURLESQUE & CIRCUS NEWS

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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VOLUME LX—No. 1.
Price, 10 Cents.

JULIAN ELTINGE,

Whose picture appears on the front cover of this issue, has, in a little over one season, won the distinction of being one of the most popular as well as one of the biggest money-making stars on the American stage. He is now in his second season in the Otto Hauerbach musical play, "The Fascinating Widow," under the able management of A. H. Woods, and from the tremendous business it is doing in cities where it has been seen before, it looks as though he could, if Manager Woods so desired, continue in the same vehicle for at least two more seasons. Although the cleverest of all the character actors who impersonate women, Eltinge is all boy, and that is why he is so well liked when garbed in female attire. There is not the least bit of femininity about him, and he is just as manly a man off the stage as he is a pretty girl on. Eltinge is in a class by himself in his particular line of work. It was far from the clever young actor's desire to become an impersonator of the gentler sex when he adopted the stage for a livelihood. It was Eltinge's ambition to be a juvenile leading man, and his only reason for becoming an actor at all was the fact that there was more money in it than being a bank clerk in Boston, at a paltry salary. When Robert Barnett, author of "1492," was rehearsing the bank clerks for an amateur performance at the Tremont Theatre, Boston, he was approached by Eltinge, who asked him to put him in the show. He said he could sing and dance, and was given an opportunity. Something in Eltinge's pertness appealed to Barnett, so he kept a watchful eye on him. He was put through his paces, acrobatic dancing, including splits, and even when he was not rehearsing he was busy at one side of the stage practising his dance steps. This attracted not only the attention of the company, but of Barnett. It was not long before Eltinge was told to get himself up for the soubrette part in the play, even though it deposed an older man who had been cast for the part. The success of Eltinge in this performance gave him the part in "Miss Simplicity," which Barnett produced later for the Boston Cadets. Eltinge admits that he was crude, but it passed for amateur acting. He then decided to become a professional.

He had a hard struggle and there were many disappointments, but when he was most discouraged his fighting spirit would be aroused. He went on and up raising himself from a salary of $200 a week to $1,750, the sum he received the last week he played in vaudeville.

A. H. Woods had his eye on Eltinge for two years to make a star of him, and while the terms were satisfactory to the clever actor, he refused the offer until Woods found the play that would suit him and one that he thought the public would like him in. Woods had three plays written for Eltinge, and forfeited a large sum of money in advance royalties before he found "The Fascinating Widow," which is making Eltinge a millionaire and adding thousands of dollars to the A. H. Woods fortune.

Julian Eltinge in private life is William Dalton, and to his intimates he is "Bill." He displayed a keen business sense in the selection of a stage name. When he was a schoolboy in Butte, Mont., he had a classmate named Eltinge. It was difficult for the boys to get the right pronunciation of the name, and they teased the lad by calling him "Eltingy," "Eltinjy," and with other variants of the name. Mr. Eltinge said that he knew that the name of William Dalton would have little significance, so he selected the name of Eltinge for stage purposes, as he was sure that the fact that the name offers so much opportunity for mispronunciation would but serve to fix it more firmly with the public. He was right, as very few get the correct pronunciation. The name should be pronounced with the hard sound of "g," or as though there was no final sound of "e."

Eltinge will play "The Fascinating Widow" for at least another season, but he is already working on a new comedy which will be in the nature of a detective play. This will give him an opportunity for numerous changes of costume. In order to keep himself in condition, he has to follow rather a restricted diet during the play season.

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THE GREAT RAYMOND.

Maurice F. Raymond, known to all nations of the earth as "The Great Raymond," is now completing his third triumphal 'round the world tour with his colossal "Miracle" entertainment.

His five years abroad have been years of great achievement. In addition to having amassed a fortune he has met with unusual success in an artistic sense. He has entertained kings, queens and emperors, and has received many "decorations."

Just at present he is playing in India, to the greatest business ever done there by a magician.

He is returning to the United States by way of Burma, Siam, China, Japan, the Philippine and Sandwich Islands.

As will be seen by reference to his advertisement in this issue of our paper, he is ready to receive offers of time for season of 1912-13, from managers of first class theatres.

Richard Pitrot, 47 West Twenty-eighth Street, is Mr. Raymond's American representative.

PITROT AMONG THE SPIRITS.

A VERSION TOLD IN HIS OWN ENGLISH BY THE GLOBE TROTTER.

Pitrot is just driving very fast, eighteen miles an hour, on a cloud aeroplane. When he reaches the door of the heavens he knocks three times. St. Peter answers and says: "Who is the knocker?" Pitrot answers: "I am not a knocker; I come not from the Putman Building, but direct from 47 West Twenty-eighth Street, in New York." "Oh!" says St. Peter, "That's a difference. Please come in, and make everything as comfortable as possible." I sit down on a beautiful cloud canapee, and St. Peter right away introduces me to a dozen beautiful angels, and I recognize right away the faces of some chorus girls from Broadway. St. Peter says to me: "Do you want to see a serpentine dance from my angels?" I say to him: 'Don't do it; I am sick and tired of those serpentine dances." Then I ask St. Peter: "How is this that these angels up here wear more clothes than the angels on Broadway?" He says: "Never mind, that's none of your business." Then I ask him: "Could I see some of my friends?" He say: "Certainly." He touch an electric button and Pat Reilly, the heavens' messenger boy, arrives. Peter tells him: "Tell Albert Bial, of Koster & Bial, to come out, as Mr. Pitrot wants to see him." When Mr. Bial steps into the cloud parlor he is surprised to find Mr. Pitrot there. He ask me right away: "How is the theatrical business down there?" and I answer: "Thank you, pretty rotten. There is a lot of changes since you left New York." Just then Mr. George Koster walks in and joins our conversation on the past of the music halls. Koster ask me: "Do you want a glass of cloudy linger?" I say: "Thank you." Also I tell them: "Since you left there were various imitators of you, but there was only one Koster & Bial Music Hall in America." Koster & Bial were the first managers to import all the big European novelties. Mr. Albert Bial went every year to Europe, and any good novelties he found he booked for his Music Hall in New York. There is some names of European novelties he has introduced to the American public: Milly Violetta (the wife of the agent, Marinelli); Signora Camencita Paulaus, the greatest Parisian comedian; E. Rouaby, with his electrical theatre; Ludwig Amann, the great German mimic; Paul Martinetti Troupe, Paul Cinquevalli and the Three Romer Song Birds. These Romers went in 1885 on the steamer "Cymbria" for New York, and, as you know, the steamer went to the bottom of the sea. Now Mr. Bial ask me: "How is Oscar the great?" I ask: "You mean the King of Sweden?" "Noooo," he says; "Oscar Hammerstein, the greatest theatrical bricklayer and cigar manufacturer." "Oh, my former partner, Mr. Hammerstein!"

I told him, he is doing very well, and his London opera house is really a peach. He has invited the king and queen of England for his opening performance to come over especially from India to London. He has also introduced many great American novelties in London. For the Easter holidays he will give away to the audience green stamps, and if you have so many thousand green stamps, you get a free ticket for the Victoria Theatre, in New York, and this is the way how the Victoria Theatre in New York furnished the money for the opera house in London. Never mind, all the people and the newspapers everywhere know that Oscar is a real wonder and a genius. But, I must say, my dear Mr. Bial, there was never in existence in Europa a single man that could run a grand opera house with big stars at profit.

After this, another gentleman walks in the parlor; he looks very strange to me, and I ask him, "Who are you?" He says. "You don't know me. I am Harry Williams, from Pittsburg. You remember, I was very good to you when I played house shows in the Academy of Music, in Pittsburg. Once I booked you there, and then found out I had at the same time a combination at my house, so I wrote you a nice letter, and told you, you must excuse me I could not play you that week, but you could pick out another date that you liked, and enclosed find a certified check for the amount of the salary for the week I had booked you and could not play you."

"Oh, now I remember you, Mr. Williams. That kind of business is past." After we had made a lot of noise there walked in Tony Pastor, Louis Behman, Frank D. Bryan, and Gustav Walter, the founder of the Orpheum circuit. Tony Pastor said: "Hello, Pitrot! You are here? Do you remember when I gave you your first engagement twenty-five years ago in America?" "Yes," I said, "Mr. Pastor, and you treated me really very good. Believe me, Mr. Pastor, you can be proud that all the profession loves you still as the father of the vaudeville business, and they will never forget what you have done for the actors in past days." After this, I shook Frank D. Bryan's hand, and told him "I bring you fine, great good news. Your dear daughter, Gertie, at present she makes at the Lyric Theatre in the play, entitled 'Little Boy Blue,' a great success, and all New York talks about her. If she goes on in this progrese she will sure be the biggest star in musical comedy, and you can really be proud of your great little clever daughter, Gertrude."

Then Mr. Behman says: "I told you so." Also Behman says to me, "Do you remember when you played for me in the Adams Street house in Brooklyn?" I say: "Yes, I played many times for you, and each time you changed the building around. I must tell you that you are another fellow beloved and never forgotten by the profession. They have never forgotten that you never took any commission from the poor artists, because most of the time you made the contracts without any agents, and through this you have saved money for the profession as much as you could. This part is now different; they take all kinds of commission and extra money as well, and are doing the profession as good as they can."

After this I meet the great founder of the Orpheum circuit, Gustav Walter. He walks over to me, and holds in his hand a very large German sausage, and says: "Pitrot, that's the cause I am here." He asks me: "How is everything on earth, and I told him the Orpheum circuit is still a great success, and they are still running in your footsteps. And really you are the man who has made some people at present great on the Orpheum circuit. There are now some other circuits out West which are progressing very large—Sullivan & Considine, and the Great Pantages circuit. Alexander Pantages is really a wonder what he has done in such a short time to build up all by himself such a great circuit.

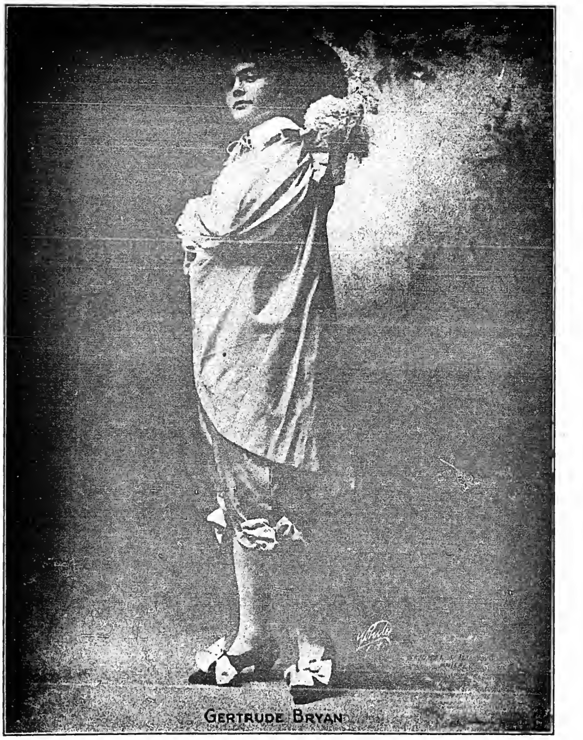
Now, I must tell you, we have many different theatrical papers, and they are printed in all colors—red, green, yellow, blue, white, and the color of each paper shows its policy. The White Paper is, of course, THE OLD RELIABLE, and is keeping with great success the same course for the past fifty years: the worst of them all is the foreign yellow paper which writes the articles in an anarchistic manner, and has made a lot of trouble during the past few years between managers and profession."

Now St. Peter introduces me to Mr. George Limann, formerly of the theatrical agency, Hermann & Limann, Fourth Street and Bowery. Later he was by himself on the Fourteenth Street, next to the famous German restaurant of Luchowa. There it was where Mr. William Morris started as an office boy, and he has developed so greatly that he is really an expert in the vaudeville business now. I know for sure that he is the only man in the world who knows how to put together a really first class vaudeville show, and he has proven it when he put the vaudeville shows together for Klaw & Erlanger, and his own shows on the William Morris circuit. As an agent he was always absolutely straight in his business, and he was always the right medium between manager and actor. My opinion is that he is at present more beloved by all the profession than anybody else in the vaudeville business.

Mr. George Limann asked me how I do business now. I say to him, "Thank you very much. I am the only independent man in this business in the world." "Now tell me how the rest are doing." "The agency business in New York, after Harry Mountford with his clever trick work and the White Rats, brought out the new agency law, the business for all the agents in New York is a 'get-rich-quick' business. It is so great that everybody in New York in the theatrical business is an agent. Even young Hennessey and young Albee are agents. Morris Grun he is now putting out books, and you can get for five dollars very nice works. Every step I take on Broadway I meet an agent, and the Putnam Building at present is really a gold mine—or, as I call it, a modern 'in-full-dress' hold up, and is especially patronized by the 'Big Chief,' and the brother of the director of the Berlin 'Wintergarten' is still his private detective."

And now Mr. P. T. Barnum and James A. Bailey walked in, and Mr. Barnum says to me, "Hello, Globe Trotter, how is everything?" and I made a big worship to him say only "Allcumm. Dear Mr. Barnum, they are missing you now very much in New York, as you are really the Father of the Show Business. I remember still your great saying, 'The world must be humbugged,' and they are doing just the same as before.

"At present they are playing in this country 'Sumurun,' and the newspapers are making a great fuss about this German, Max Reinhardt. This is a very old adaptation, and I myself played in it about forty years ago, at the great Averine Theatre in Prag, Bohemia. This was a similar building to the Hippodrome in New York; it was very large, had about 120 boxes, and they played their own big pantomimes. The title of this pantomime at that time was 'Sulamit,' and was absolutely the same thing what they call to-day 'Sumurun.' Mr. Averino, a great pantomimist at that time, played the principal part himself. They are also playing in Europe since four or five years in the vaudeville theatres one pantomime sketch, in two scenes, called 'A Harem's Night.' This is similar on the order of 'Sumurun,' only the whole story of this pantomime is dreamt by the leading lady. Also the idea of building a narrow bridge over the orchestra from the lobby to the footlights is a very old Japanese idea, and I saw it myself when I was in Japan, in Yokohama, Tokio, Nagisagi, Kobe and Osaki. There is still at present in every theatre in Japan a narrow bridge over the orchestra to the foot-



GERTRUDE BRYAN

GERTRUDE BRYAN.

Gertrude Bryan, the dainty prima donna in Henry W. Savage's latest and most important musical operetta production of this season, "Little Boy Blue," now running at the Lyric Theatre, has shown in her brief career just what can be done when one gets right down to hard work.

Miss Bryan is the daughter of the late Frank Bryan, who was very well known in vaudeville for his one act playlet, called "The Military Man." Her mother was a prima donna in the days when Gilbert and Sullivan, in England, ruled the land with their merry, tuneful operas.

Practically born, bred and raised in a convent, Miss Bryan was taught all the arts of accomplishment which tone and finish a young woman for any vocation she chooses to follow. Miss Bryan, as the prima donna of the brilliant Savage production of "Little Boy Blue," has the distinction of being the youngest woman on the stage holding such an enviable position.

Not only has Miss Bryan mastered the intricacies of music, but languages as well have come in for their fair share of attention. French, Italian and German are as familiar to Miss Bryan as English, and, withal, the out-of-door sports, which are so rarely an accomplishment of women, are not strangers to this vivacious and active little girl. Angling is one of the favored sports of Miss Bryan. Golf, too, comes in for a share of her attention. Horseback riding and tennis are also in Miss Bryan's curriculum of outdoor exercise.

Miss Bryan's first appearance was in Mr. Savage's production of "The Wife Tamers." Here she played but a small part, but worked conscientiously. She was shifted to "The Merry Widow," and again had but a "bit" to do, but so faithful was Miss Bryan in doing that work, it was not long before Mr. Savage suddenly decided to let her try the leading role of Sonia, in "The Merry Widow." And here she proved herself a real "find" for Mr. Savage, who is ever watchful in the development of rare talent. And now, after hard work, the opportunity of her young life has come in the leading role of "Little Boy Blue." All who have seen her play the title role have been delightfully impressed, and marvel at the wonderful brightness and youthful abandon of Miss Bryan.

lights during the time only that the leading actors in the play are coming on and going off."

Now I meet Jacques Offenbach, the founder and creator of the musical comedy and operetta. The first thing he ask me is, "How is the modern operetta doing downstairs?" I tell him, "The people are at present crazy on operetta, and the Vienna composers are all doing very well, especially Franz Lehar, the composer of 'The Merry Widow.' He has made with his 'Merry Widow' nearly one and a half million."

Offenbach answers me: "I have composed 150 musical operas and operettas, and have not made with them all as much as Mr. Lehar with his 'Widow' alone."

I told him also that the well known London manager, Mr. Edwardes, has given Mr. Lehar for his lastest work, "Eva," for the English rights, $200,000. Lehar will come over to America and will see his latest production, "Eva," and will stop at the Hotel Knickerbocker, on the same floor with the great tenor, Caruso. After this another cloud opened. I look in a beautiful, great cloudy parlor and see the following group of prominent American dramatic actors; they were all together: Edwin Forrest, Edwin Booth, Charlotte Cushman, Stuart Robson, Modjeska, E. A. Sothern, Richard Mansfield, John Drew Sr. and Mrs. John Drew Sr. When I look at this group of wonderful artists I can see what America has lost of great, wonderful people. Most all the big stars and attractions from all countries come over to America, as you know America is the greatest show country in the world; everybody is making money there, and the American managers know how to put a play on and make it a success. I can tell you I have a lifetime experience in show business, but I must tell you that the best actor on the average you can only find in America. Of coarse, there are a few great stars in Europe, but I am only speaking about the average. An American actor has a great gift that he is more natural on the stage than the European actor. With the latter you can always see when he comes on the stage that he is willing to act; with the American actor it is different; he always gives a real characteristic picture from life, and the same you can say about the American vaudeville performer. I, for instance, have divided the vaudeville performers into four classes; I mean in reality and originality; first comes the American performer, then the English, then comes the Latin, and after them, at last, the German. After my fifty years' experience, the American performer is the best and the easiest to handle, and the German is the worst. Now St. Peter walked in again and invited us all to a nightcap. We had there so many nightcaps until the clock on the mantel struck three. I started up, rubbed my eyes once more, awoke, and found that my pipe had gone out.

OUR LONDON LETTER

FROM OUR OWN CORRESPONDENT.

Clipper Bureau, 14 Leicester Street, Leicester Square, London, W. C.

JAN. 27.

Charles Brookfield, the new censor, is quickly in the middle of a fight. He has refused to license Israel Zangwill's new play, called "The Next Religion." This has not been done in a casual way. The manuscript has been backwards and forwards for some time. "The play," says Mr. Zangwill, is a serious play, dealing with religious questions with much the same sincerity and candor as that with which I regarded politics in 'The War God,' which the censor passed. I am not at liberty yet to tell you the whole plot, but you can take it for granted that there is nothing that treats of religious matters in a frivolous spirit. I certainly do allow characters to express beliefs—not necessarily my beliefs—which might shock an orthodox member of this or that denomination. What makes me particularly angry about it all, is that no objection is raised when people treat, for frankly spectacular purposes, an old faith which the majority of the spectators do not hold—as in 'The Miracle.'"

"Baby Mine" managed to record 348 performances in London ere its withdrawal. It is now to be taken on the road.

A letter just in from R. G. Knowles, dated Bombay, Jan. 11: "I leave to-morrow. The great procession was yesterday. We rolled into the station from Poona as the king came on from Calcutta. I must admit his reception was bigger than mine. It was better than anything I have ever seen—the essence of simplicity and the acme of success. Imagine the Empire ballet added to the Alhambra, 'Sumurun,' and then magnify it one thousand times, and you will have a square in Bombay. Then imagine their majesties, the king and queen, simple but wonderful, and then imagine Burt Shepard, blacked up, with a yellow satin Mother Hubbard, with a huge pantomime necklace, and the curtain dropping on a huge success! Regards from us both."

"Charley's Aunt," at the Whitney, is on the verge of two thousand performances in London.

"Carmen," in the shape of a ballet, was revived at the Alhambra on Wednesday night. The present production is vastly better than the first, some two or three years ago, which had Guerara for its heroine. The hand of Dion Calthrop Clayton, the new art director of the theatre, is apparent in the picturesque color scheme. The very atmosphere of Spain is reproduced. Alfred Moul, the managing director of the Alhambra, has for a long time been in Spain collecting characteristic dancers. He has certainly met with very great success. At the head of this importation is La Malaguenita, whose table dance is likely to be the sensation of the city. Mlle. Gaschewska, who was originally engaged to play Carmen, was suddenly prevented, but in her place Mr. Moul got Maria Le Bella, who gives a perfectly ideal performance. Bizet's music is used, with the interpolation here and there of a composition by George Byng, the libretto maestro essential to ballet dancing. "Carmen" is likely to prove a great success.

Arthur Bourchier wants to see a memorial to the late Sir W. C. Gilbert.

Last night "Kismet" was withdrawn from the Garrick Theatre. Upwards of $400,000 has been paid to witness this play, which might run indefinitely, but Oscar Asche and his wife, Lily Brayton, sail for Australia immediately. Arthur Bourchier will resume possession of the Garrick for his production of Sutro's "Fire Screen." Additionally, Mr. Bourchier has in hand the "Third Degree," Israel Zangwill's play, "The Havoc;" an adaptation by Temple Thurston of his novel, "The Great Wish;" a play by Monkton Hoffe, and a costume drama by the French author, Frappat.

When Oscar Asche next appears in London it will be in a new theatre quickly to be built for him in the neighborhood of Leicester Square. He declares the intention of featuring a dollar seat, in preference to the conventional stall at two dollars fifty. He will need to build a very large theatre to make a profit on this basis. The very small seating capacity of our West End houses is responsible for the present scale of prices. Some London houses hold fewer than 1,000 people. Many of them run at 1,200 to 1,500. It is in order to meet this situation that such large prices are encouraged.

Walter and Frederick Melville will shortly replace "The Three Musketeers," now running at their New Prince's Theatre, with "Woman and Wine." This is a lurid melodrama produced at the East End Pavilion some years ago, and owing its success mainly to a dagger fight between two women.

"Man and Superman" draws near an end at the Criterion Theatre, but Robert Loraine strenuously refuses to reveal his plans for the immediate future. He has a piece all ready, however.

A report just issued by the Theatres and Music Halls Committee of the London County Council points out that in the meanwhile the music halls are absolutely free from censorship, though it is possible that the new attitude of the Lord Chamberlain in regard to sketches may involve the effectual establishment of a censorship. But the powers of the London County Council, as to the granting or the withholding of music hall licenses, are quite arbitrary. The original intention of the Legislature was no doubt to give the County Council authority over the structural detail of music halls and theatres, with the special object of securing every possible precaution against fire. The tendency of the Council has been, however, more and more to discipline the music hall in all its details, and to arbitrarily withhold a license if its formally expressed wishes on any matter have not been respected. So, if a visitor to the music hall should send to the London County Council a confidential report that a song or a dance is objectionable, an inspector of the Council is forthwith told off to look over the offending performance and to report to the Council, which stores up its opinion until the next annual licensing day, then admonishes the applicant, and even goes to the length of withholding his license if he does not promise to behave in the future. It is certain that such an autocratic attitude of the Council was not originally contemplated by the draughtsman of the act of Parliament under which the Council operates. At the same time this rough and ready kind of censorship has proved most effectual, and has really done a great deal of good for English vaudeville. During last year it seems the County Council was asked to consider "Sumurun," likewise the songs of George Robey, and the Oriental dance of Mlle. Napierkowska, at the Palace Theatre, but did not think it necessary to take action in any case. On the other hand the Council suggested to Oswald Stoll some revision of "Kismet," at the London Coliseum; told Arthur Roberts he had better clean up his sketch, "The Girl Who Lost Her Honeymoon"; demanded at first the withdrawal, but eventually the complete revision of a dance called "The Dawn of Love," at the London Palladium, and absolutely prohibited an Oriental dance by Ular Api, at Gibbons' Kilburn Empire.

Vesta Tilley, who substituted the Victoria Palace for the other Palace, this week, in order to relieve Alfred Butt's salary list for the Tree engagement, returns to the West End house on Monday.

Philip Yorke, so long associated with the management of the Palace, afterwards of the Tivoli, is lying seriously ill in a nursing home.

John Lawson sails for South Africa very shortly.

Pietro Mascagni is Sir Edward Moss' latest capture. The famous musician is shortly to conduct "Cavalleria Rusticana" at the London Hippodrome.

On Tuesday afternoon a committee of clergymen of all denominations, representative of the clerical visitors to "The Miracle," last week, sat to receive criticisms and to formulate the same. It is not likely that there will be much difference in the performance of "The Miracle," but the Olympian press agent has seized the opportunity to get in some fine work.

While desperate efforts are being made to preserve the Crystal Palace for the recreative entertainment of the people, Walter Gibbons butts in with a scheme for a music hall hard by.

Jack Johnson, the pugilist, should have appeared at the Under Sheriff's Court the other day, for the assessment of damages due to Frank Macnaghten. No notice whatsoever was taken of the proceedings in Johnson's behalf. "It is a monstrous thing," said the under sheriff, "that the court should be treated in this way." Johnson entered into a contract to appear at a number of the Macnaghten halls, at a salary of $1,000 a week. He neither turned up to fulfill the contracts, nor tendered any sort of explanation. Macnaghten brought suit for upwards of $3,000. The under sheriff needed to postpone the hearing of the case.

Albert E. Corrick, for a long time on the managerial staff at the London Alhambra, has been appointed general manager of the Scala Theatre, in charge of Charles Urban's Kinemacolor enterprise.

Heinrich Reinhardt has provided the music for "The Daring of Diane," a musical comedy, produced at the Tivoli on Monday. It is fairly good, but he has done better work. The book is said to be adapted by Arthur Anderson "from the German," but the Teutonic author must have been a pretty good student of Henri Murger's "Scenes de la Vie de Boheme," from which it might be just a chapter. This impression was conveyed by the synopsis communicated to you last week, deepened by an inspection of the performance. "The Daring of Diane" is *fairly* good fun, but it is too long, and tends to be a little tiresome.

Joshua Clifton, running a troupe of acrobats known as the Five X-Rays, recently put in *The Performer* newspaper a page advertisement of a pictorial character. It obviously referred to Joseph Boganny, of "The Lunatic Bakers." Clifton must accordingly pay Boganny $250 by way of damages. The proprietors of *The Performer* and its printers have already had to pay out.

Mlle. Trouhanowa, the brilliant continental mime and dancer, who played the nun in "The Miracle," at the outset, has unexpectedly resigned her engagement and gone home. She says the strain of the performance is too great for her nerves. Pallenberg, the Viennese actor, who figured as the Spielmann, has taken a similar course. He figured it out that he ran twelve miles a day about the floor of Olympia. He has been succeeded by a highly cultured English actor, J. H. Irvine, a college man and a barrister at law.

Dion Clayton Calthrop, who is now responsible for the art detail of the Alhambra production, has written a one act play, called "The Mask," to be produced at the London Pavilion on Monday. Horace Herbert Waring will figure as a gambler.

On Sunday next the sixth annual general meeting of the Variety Artists Federation is due at the Criterion Restaurant.

Ernest Edelstein, the agent, is on his way to New York, on a booking trip.

James Marba is suffering from a bad attack of blood poisoning, ensuing to an apparently insignificant injury to his elbow.

A. P. Boswell, an old time black face comedian, died on Tuesday. He has been a terrible sufferer from cancer of the throat.

Beth Tate is this week appearing at the Hippodrome, Ilford, with much success.

Julian Rose, who is the hit of the program at the Tivoli this week, includes in his repertoire an amusing parody of Beth Tate's song, called "Take a Look at Me Now."

The Keeley Brothers, bag punchers, sail for Australia to-day under contract with Harry Rickards.

Mabel Sinclair, the ventriloquist, has had to throw up her immediate work owing to a severe attack of influenza.

This week sees the end of "The Follies," so far as the Empire, Leicester Square, is concerned, but H. G. Pelissier has got another act together for vaudeville work, called "The Punchinellos."

Some time since, Maskelyne and Devant produced at St. George's Hall an illusion called "The Window of the Haunted House." An isolated building is constructed on the stage, the audience gazes upon the interior, and upon a huge window, through which, apparently from nowhere, an infinite variety of characters come and go. So popular was "The Window of the Haunted House" that Mr. Devant caused a duplication of the act to be prepared for vaudeville performances, eventually arranging with Mr. Butt for its exploitation at the Palace and allied theatres. Maskelyne and Devant have now circulated an open letter, in which they avow the knowledge that a copy act has been prepared, and is about to be used by a rival firm. In the fear that the law may not prove equal to the protection of their rights, they appeal to managers not to deal with their competitors.

This is all very well, but the case is to be thrashed out in the law courts immediately, and the decision must stand just as firmly as it did in the case of the Schwartz Bros.' "Broken Mirror," the curious coincidence being that the aggrieved party in the present case was the offending or the defending party in the other case.

Of Sir Herbert Tree's appearance at the Palace there is no need to say more than that it attracted a brilliant audience, and is likely to be a huge success.

Rutland Barrington hopes to bring to the West End shortly, the sporting drama, entitled "A Member of Tattersall's," with which he has been so successful on the road.

Henry Ainley, who had a nervous breakdown lately, and went abroad under circumstances which caused a rumor to be circulated that he might never appear on the London stage again, is back in town, apparently in fine health. He is shortly to take to the road with "Old Heidelberg."

Marc Klaw is now in London, completing arrangements for the production of "The Pink Lady" here. He hopes to bring "The Round-Up" to Drury Lane.

Martin Harvey has arranged to run "Oedipus Rex" a third week at Covent Garden.

John Fitzgerald, an old time musical director, died at the Riverside village at Kingston-on-Thames, on Sunday, in his seventy-fifth year.

George Edwardes has been very quick to avail himself of the freedom of action permitted by the Lord Chamberlain's recent announcement in respect of sketches. He is preparing vaudeville versions of most of the musical comedy successes associated with his name. In the first instance, Evie Green will appear at the Palladium, in "The Duchess of Dantzig." George Edwardes is, of course, no stranger to vaudeville work. For a long time he was managing director of the Empire Theatre, which was really a kind of offshoot from the Gaiety.

Some locations for Monday next are: Drawee, Hambo and Frisco, London Coliseum; Diamond and Beatrice, Palace, Leicester; the Three Merrills, Manchester Hippodrome; Phil and Nettie Peters, Empire, Ardwick; George Ali, New Middlesex; Burt Shepard, New Middlesex; W. C. Fields, Shepherd's Bush Empire; Cinquevalli, Her Majesty's, Walsall; Vardon, Perry and Wilbur, Empire, Dublin; Walker and May, Olympia, Liverpool; Burton and Ashley, Empire, Leeds; the Great Weiland, Empire, Bradford; the Juggling McBanns, Palace, Hull; Anna Chandler, Empire, Birmingham; Jen Latona, Empire, Cardiff; Chung Ling Soo, Empire, New Cross; Donald and Carson, Empire, Croydon; Howard and Harris, Empire, Croydon; Lalla Selbini, Palace, Hammersmith; the Elliott Savonas, Empire, Kingston; Les Marbes, Hippodrome, Lewisham; Julian Rose, Tivoli and Metropolitan; Nella Webb, Oxford; Sam Stern, Pavilion; Seeley and West, Palace, Walthamstow; Will H. Fox, Palace, Doncaster; Mooney and Holbein, Palace, Ipswich; Beth Tate, King's Theatre, Southsea; Scott and Whaley, Palace, Manchester; Ella Shields, Empire, Middlesborough; Herbert Lloyd, Alhambra Palace; Will Van Allen, Alhambra, Paris; Moran and Wiser, Alhambra, Paris.

SHUBERTS GET THEATRE.

The American Music Hall in Chicago has been leased by the Shuberts, and they will add it to a chain of theatres which they purpose to run on lines similar to the Winter Garden here.

The American Music Hall was recently under the management of William Morris. The Lew Fields Company has been appearing there, in "Hanky-Panky," which will now move to St. Louis. The new attraction under the Shubert management will be "The Rose of Panama," at the uniform price of $1 a seat. Lee Shubert has delayed his sailing from London to look up additional attractions for the new theatre.

OPERA HOUSE FOR ST. LOUIS.

A dispatch from St. Louis states that Edward E. Faust had received a long telegram from his father-in-law, Adolphus Busch, advocating the erection of an opera house in St. Louis:

Busch offers to subscribe $50,000, providing other subscriptions running the amount up to $500,000, are made within six months.

Busch is at his Winter home in Pasadena, Cal. Faust said that he had taken up the question with Busch several months ago. His own opinion is that the subscription of $500,000 can be raised. He thinks the building should be an architectural monument, and that no part of it should be used for commercial purposes.

CONROY GETS SHOW.

Pat Conroy, of the well-known team of comedians, Conroy and Mack, now owns and controls the rights and title to "Billy" Barry's comedy, "The Rising Generation," having purchased same from Jas. W. Spears. Mr. Conroy is not in burlesque, as was reported, but is playing United time at present.

"OLIVER TWIST" FOR VAUDEVILLE.

A version of "Oliver Twist" has been written by Frank Ferguson, and will be played in vaudeville by Jane Courthope and company. There will be two scenes, Fagin's Den and London Bridge, and eight characters will be required.

"THE TYPHOON" PRODUCED.

Walker Whiteside and a good supporting company offered the *premiere* of "The Typhoon" at the Chicago Opera House, Feb. 4. The play is one of Japanese diplomacy and American love. Mr. Whiteside, Florence Reed, Malcolm William, Henry Bergman and Florence Fisher did well in their respective roles.

HENRY MILLER IN NEW THOMAS PLAY.

Henry Miller has in rehearsal a new play by A. E. Thomas, called "The Rainbow," which will be presented in New York within a few weeks. "The Rainbow" is a comedy and calls for a large cast. The story is laid in New York and the Riviera. Mr. Miller will, of course, create the leading role.

TOM OUT OF THE SUN.

Tom Gillan has closed on the Gus Sun time and has gone to Pittsburgh to take up his further bookings. "Finnegan's Friend" is keeping well up in the popularity contest, and he will go to the Coast again in March.

FAIRBANKS IN VAUDEVILLE.

By arrangement with Cohan & Harris, Douglas Fairbanks will make his debut in vaudeville at the Fifth Avenue Theatre, Feb. 10, in a comedy, "A Regular Business Man."

World of Players.

MANAGER FRED S. LORRAINE, business manager of the "Madame Sherry" Co., informs us that his company did not strand at Halifax, as reported. He states that the company closed because all the territory allotted to this particular company had been played from Vancouver to Halifax. All salaries were paid *in full* by F. W. Healy, the manager, and all members returned to New York City. The usual two weeks' notice had been posted, and everybody knows that Halifax was the closing town. It is only fair to Mr. Healy and the members of the company that the report should be denied.

FRANK CONDON has returned to his home at Saginaw, Mich., owing to the death of his father, which occurred Jan. 28.

F. P. MCCANN reports good business with his "The Girl and the Ranger" Co., through Missouri and Iowa. The roster is as follows: Charles Barnes, agent; F. P. McCann, manager; H. C. Moles, stage manager; Jos Roe, Nellie Roe, C. Jones, Frank Haden, Bill Brown, T. Roe, Harry Brown, Jack Burtine, and Dixie May.

DARNOC AND MONTAGUE write: "We will close our show March 1, after touring Montana, Washington, North Dakota and British Columbia, and will lay off in Kansas City, Mo., for a few weeks, visiting relatives."

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MARC KLAW IS BACK.

Marc Klaw arrived in this city Feb. 6, on the Kaiserin Auguste Victoria. He said that he had seen several musical comedies while abroad that pleased him, and some of them he had arranged to produce here. Mr. Klaw went to see Franz Lehar's "Eva," at Vienna, and "The Marriage Market," at Budapest. Both will be produced here.

Mr. Klaw accomplished a number of other important deals during his absence. "My objective point," he said, "was Vienna. We had heard on this side interesting stories about a so-called invention, known as the Kino-Plasticon, and, accompanied by Harry Bissing, our electrical expert, I went to Vienna to see it. It was represented to be an invention to project moving pictures on a stage without screen or glass, giving the illusion of living figures.

"We found the illusion to be interesting enough, but it happens that there is a plate glass used in the device, and that the invention is nothing more or less than moving pictures used in conjunction with an effect which years ago was known as 'Pepper's ghost.' In other words, it is a combination of the old and the new, which patent lawyers assured me could not be protected legally.

"For those reasons I declined to interest myself in the American rights, especially as I learned that a London music hall manager and an American vaudeville manager had last year made a contract for virtually the same thing.

"I attended a performance of Lehar's latest work, 'Eva,' in Vienna. I think it one of Lehar's best efforts. We have the rights for this country.

"In London I saw 'The Count of Luxembourg,' which is still crowding Daly's Theatre. We shall produce 'Luxembourg' in the Fall. In Berlin I saw 'The Little Cafe.' It is one of the best laugh producers in years. We shall present it here next season.

"In connection with George Edwardes, I arranged for the American rights of 'The Marriage Market.' This operetta was written by two Hungarians and, curiously enough, has its scenes laid in California. The piece is an overwhelming success.

"'The Quaker Girl' is still a big success at the Adelphi Theatre. The indications are that the Adelphi will declare a second dividend of twenty per cent. in June. 'The Little Work Girl,' by Paul Rubens, will follow 'Peggy' at the Gaiety, and we hold an option on the American rights.

"I heard the score of 'The Pink Lady' played all over Europe, although we never have attempted to exploit it over there. Great interest is manifested toward our production of the piece at the Globe."

◆

CAST OF "OLIVER TWIST."

Liebler & Co. have arranged with Klaw & Erlanger for the production of the Dickens centenary revival of "Oliver Twist," at the New Amsterdam Theatre, following the engagement of "The Trail of the Lonesome Pine." It has been reported that the drama would be put on at the Century Theatre, but George C. Tylor, managing director for Liebler & Co., states that at no time had such a move been considered by his firm. The complete cast which has been assembled for "Oliver Twist" is:

Fagin, Nat C. Goodwin; Bill Sikes, Lyn Harding; The Artful Dodger, Chas. Rogers; Charlie Bates, Percival Vivian; Tom Chitling, Percival Clark; Barney, Alfred Gray; Mr. Brownlow, Charles Harbury; Mr. Grimwig, Fuller Mellish; Monks, Howard Gould; Harry Maylie, Courtenay Foote; Dr. Sime, Robert Vivian; Mr. Bumble, Frank A. Lyons; Giles, Alfred Hudson; Britties, Frederick Kendrick; Warden, Robert Vivian; Oliver Twist, Marie Doro; Nancy, Constance Collier; Betsy, Gertrude Boswell; Mrs. Maylie, Suzanne Sheldon; Rose Maylie, Olive Wyndham; Mrs. Bedwin, Jane Wilson; Mrs. Bumble, Alice Belmore; Maid, Ada Gifford.

◆

GRACE MERRITT QUITS STAGE.

Grace Merritt, whose name off the stage was Grace Edna Merritt Cooke, was married on Feb. 6, to Henry Keble Merritt, in Toronto, Can., the home of her sister, Mrs. Charles Hoffman Neely. Mr. and Mrs. Merritt will live in Indianapolis, where the groom is prominent in business and social life.

Grace Merritt had won distinction as an attractive actress of high comedy roles, having been the first to create the leading feminine part in Bernard Shaw's "Man of Destiny" in this country, and afterward starred for three years in "When Knighthood Was in Flower." For the last two years she has played under the management of William A. Brady and the Shuberts, remaining on tour forty-one weeks last season, in Clyde Fitch's comedy, "The Blue Mouse."

◆

COHANS SURPRISED AGAIN.

Mr. and Mrs. Jerry J. Cohan were again surprised last week when Marjory Rhodes, a niece of Mrs. Cohan, announced that she was married on Jan. 22 to James T. Troup, of Rochester, N. Y.

KLAW & ERLANGER'S ATTRACTIONS and THEATRES SEASON 1911-12

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Eves. 8.15, Wed. and Sat. Mat. 2.15
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With CHARLOTTE WALKER

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CHARLES FROHMAN—Proprietors—KLAW & ERLANGER
KLAW & ERLANGER Present **OTIS SKINNER**
[By Courtesy of Charles Frohman]
In an "Arabian Night" **"KISMET"** By EDWARD KNOBLAUCH
Produced and Managed by HARRISON GREY FISKE

Gaiety [In Conjunction with COHAN & HARRIS] B'way & 46th St. Eves. 8.15 Wed. & Sat. Mat. 2.15
COHAN & HARRIS Present
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A Melodramatic Farce by Augustin MacHugh
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Geo. M. Cohan's B'way & 42d St. Eves. 8.15 Mats. Wed. and Sat. 2.15
COHAN & HARRIS Present
GEO. M. (Himself) COHAN
And his own company in the Musical Farce
"THE LITTLE MILLIONAIRE"
Book, Lyrics and Music by GEO. M. COHAN

New York B'way & 45th St. Eves. 8 Mat. Sat. 2.15
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By KATE DOUGLAS WIGGIN and CHARLOTTE THOMPSON
Third Year
Ran one season in New York and one in Boston

PLAYS ON TOUR

HENRY MILLER
IN
"THE RAINBOW"
By E. A. THOMAS

ROBERT HILLIARD
IN
"A FOOL THERE WAS"
By PORTER EMERSON BROWN

GEN. LEW WALLACE'S
"BEN-HUR"
Arranged for the Stage by WILLIAM YOUNG
Music by EDGAR STILLMAN KELLEY
GREATEST PLAY OF MODERN TIMES

PLAYS IN PREPARATION

"SWEET PANSY"
By MEILHAC and HALEVY
Music by IVAN CARYLL

"THE PRIMROSE VILLA"
A Musical Comedy Version of a French Farce By GEORGE BARR
Book and Lyrics by C. M. S. McLELLAN Music by IVAN CARYLL

"The Count of Luxembourg"
From Messrs. A. M. WILLNER and ROBT. BODANSKY'S Comedy
LONDON'S MUSICAL TRIUMPH Music by FRANZ LEHAR

"THE LITTLE CAFE"
["Le Petit Cafe"]
Music by IVAN CARYLL Book by TRISTAN BERNARD

"THE MAN FROM COOK'S"
Book and Lyrics by HENRY BLOSSOM
Music by RAYMOND HUBBELL

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FROHMAN GETS RIGHTS OF NEW BERNSTEIN PLAY, "THE ONSLAUGHT."

With the arrival, on Feb. 6, of signed contracts from abroad, it was settled that Henry Bernstein's newest play, "The Onslaught," produced recently at the Gymnase Theatre, Paris, will be presented here next season by Charles Frohman, and thereby hangs a tale as true as it is interesting.

According to the cable reports that have come from abroad within the last few days, in "The Onslaught," the plot of which is largely concerned with the anti-Semitic persecution of a French senator, Henry Bernstein has really dramatized the anti-Semitic persecution suffered by himself, when, with "Playboy of the Western World"-like scenes of mobbing and violence, the Comedie Francaise attempted to produce his play, "Apres Moi." But that there is any connection between Bernstein's unfortunate experiences with "Apres Moi," a year ago, and the plot of "The Onslaught," Mr. Frohman emphatically denies, declaring the statement nothing more than the common fallacy that something that has happened after a fact has happened because of a fact.

One night three years ago, in the foyer of the theatre where, curiously enough, the play is now being acted, Henry Bernstein told Lucien Guitry the plot of "The Onslaught." At the end of the story Guitry said to Bernstein: "I accept now the Paris rights of that play." Shortly afterwards Mr. Bernstein crossed the English Channel and, without saying anything of his interview with Guitry, in a similar way told Charles Frohman the plot of "The Onslaught." With equal promptness Mr. Frohman's comment on the story was: "I want the American rights of that play." It was then that Bernstein told Mr. Frohman that this was the first play he had ever disposed of by word of mouth in the two largest play producing markets in the world.

"The Onslaught" is an entirely different play from the manuscript that Bernstein is writing in English for Ethel Barrymore's use next season. Mr. Frohman adds that "The Onslaught," when transferred to the English-speaking stage, will require fewer changes in text than almost any other contemporary French play; that, in fact, it will not need the hand of the adapter at all, but will stand literal translation.

◆

BROADHURST RECOVERING.

George Broadhurst has gone to Atlantic City to recover from the effects of a fall he had last week.

NEW THEATRE FOR YONKERS, N. Y.

J. Romeine Brown & Co. have leased to Henry Rosenberg, of New York, for a term of sixty-three years a plot of ground at the corner of Broadway and Prospect Street, Yonkers, N. Y., on which will be erected a modern fireproof theatre, with a seating capacity of 2,500. J. B. McElfatrick is the architect. Operations will be begun immediately and the building completed by Sept. 1, 1912.

It will be devoted to high class traveling attractions, booked by Klaw & Erlanger, and popular priced vaudeville.

◆

"THE REAL THING" TO CONTINUE.

Maurice Campbell announced last week that Henrietta Crosman would continue to play "The Real Thing" for two more years, because of the success she has had on tour.

◆

RAYMOND ENGAGED.

William Raymond has been engaged by Charles Frohman for Billie Burke's company, in "The Runaway," and will join the organization in St. Louis this week.

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Theatrical Agent
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ELSIE FERGUSON in "THE FIRST LADY IN THE LAND"
HELEN WARE in "THE PRICE"
"THE QUAKER GIRL"
"THE TALKER"
FRANK McINTYRE in "SNOBS"
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Miscellaneous.

Notes from the Modern Quaker Remedy Co.—We opened our 1912 season in Wisconsin, playing nothing but the larger cities and making from two to three week stands. We carry ten people, and all are clever in their lines. The roster is: Dr. Prentice, manager and owner; Mrs. Prentice, treasurer and magician; Tom and Lena Christy, comedy sketch team and principals; Mrs. Leora Haller, characters and straight specialties; Elmer Haller, novelty gymnast; Prof. Yato, pianist; Tibbo, aerial and contortion; Jim Prentice, bill and coo specialty. This company is enjoying a prosperous season and always enjoy your valuable paper.

Notes from the Great Leon Show.—We closed our season at Ashland, Ky., owing to bad business. Since returning home, Prof. Leon was very ill and confined to his bed for the past six weeks. He is now able to be up and around, and would be pleased to hear from his friends.

Dr. H. C. Brace and his company are touring the Adirondack Mountains district, with the Gibson Remedies, to good business.

Anna Cleveland will remain with the Morrison Stock Co. for their Boston Summer season.

James M. Allison is no longer manager of the Orpheum Stock Co. in Cincinnati.

Thos. McLarnie is with the Los Angeles Belasco stock.

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Known all over the world as The Human Puzzle; absolutely the greatest European novelty ever imported to this country, makes a revelation on any stage that he appears. There is no other man in the world like him; he is not only a great artist, but also the inventor and creator of this great act. Where others catch the large Cannon Balls on their necks, he catches them on the head with no apparatus or any preparation. He is at present a great sensation on the Pantages Circuit. All offers and business communications should be addressed to his Sole Manager and American Representative

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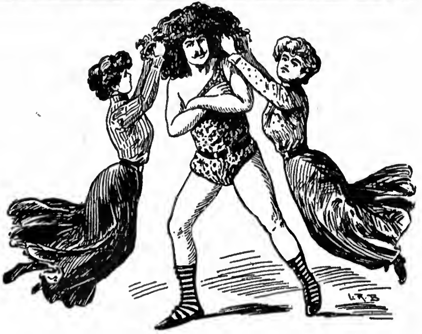

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ROSARY.

BY CLAUD READER.

Dear Rosary!
How sweet thou art to me!
With thy bright beads in opal splendor set,
The radiance that from thee falls
Is like the glistening dew upon the grass.

I love thee not alone for thine own sake,
But for the one who gave thee unto me
At blessed Easter-tide;
Ever shalt thou my dear companion be,
And in the long night, when the swift wind,
Sweeping down the darkened street,
Awaken me,
Entwined upon my fingers I thy beads will tell,
And pray for her who sent thee unto me.
How gracious is thy silence, yet if my heart is glad
Thy brightness to it answers; and if I with sorrow am beset,
Thy silence answers yet.
Or in the day when to the sun
Thy beads make answering ray,
And I thee behold,
My heart shall pray for those who friendless are,
And we in charity shall hold all in love;
Or when thy beads reflect the light from altar fires,
Rememb'ring those we love, who dwell afar,
Shall pray for them.

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"THE BURLESQUE THEATRE LEADER."

BY BEN. W. HARRIS.

To the uninitiated the duties of the burlesque theatre leader are practically unknown. Although the many burlesque organizations now on the road carry their own leaders, still, withal, the resident leader has many things to do that enables the company giving a first rate performance on its opening, which, by the way, is the performance that the show is judged for the week.

There have been many times, and there will be many more times, when the house leader was absolutely necessary in giving the show, for without him the chances of giving a first rate performance of a company on its opening would have been rather slim.

Of course, when one speaks of a good house leader, the orchestra must not be overlooked, for a house leader cannot be good unless he has a good orchestra to start with, but as I am specialising in this article, I will not mention anything further about orchestras, as I will reserve this for a future article.

In the first place, what are the duties of a house leader in a burlesque theatre? Has he any responsibilities, or is he necessarily a figurehead? The answer to this is that he has many responsibilities, and neither is he a figurehead. Of course, some will say that such and such a house leader is a figurehead. This may be so, for I don't wish to say that all house leaders are above reproach, but in writing an article of this kind one must take things in general. If Mr. So and So is a bad leader, then the fault lays with the resident manager, and some day this manager may have a sad awakening, for his leader may be put to the test only to find him sadly wanting in those good qualities which are necessary in every leader. As to whether the house leader has any responsibilities, the following will show: Bear in mind that while we may have some bad house leaders, we also have bad road leaders. It is the latter the house leader must look out for. The house leader must remember that the music of a show must be played as well under the direction of a bad leader as well as under a good one. This is where the house leader comes in. He should see that when the music is being rehearsed that his orchestra has a good understanding of what they are to do with it, for many times the music is quite complicated, and in the hands of a careless road leader it suffers greatly by improper rehearsing. Then again the music may be in such bad condition that none but those used to solving puzzles can make out what it is all about.

Remember, Mr. Road Leader, that the introduction to a number should be at the top of the page and not at the bottom.

When the music is in bad condition, the house leader should see that it is rehearsed carefully and explained in a thorough manner, for should the orchestra go wrong during the performance, he naturally would be blamed. A road leader seldom takes the blame so long as he has an orchestra to put it on. Of course, the good road leader has none of this, as his music is generally in first class condition, and, furthermore, he knows how to lead it.

At the rehearsal the house leader should be very observing, for should anything happen to the road leader between the rehearsal and the first performance, he would necessarily have to lead the show. If he should find that the road leader is weak in his leading, he should give him all the help necessary. In the best burlesque orchestras the various musicians have their eyes as much on the house leader as on the road leader, if he should be deficient in his leading, for they are just as anxious to give as good account of themselves during the first performance as the folks on the stage are.

A great mistake some road leaders make is in not having the cues on the music. This should not be, for it makes it much harder for the house leader, should he be compelled to lead the show in the absence of the show leader. In a great many instances the cues are wrong. The show has been changed somewhat, and the leader has not changed his cues. This shows carelessness on his part. The house leader should see that proper deportment is kept in his orchestra. Newspaper and book reading is entirely out of order. In orchestras where this is allowed, the road leader is at a disadvantage, for the musicians are never ready to play when the signal is given them. Papers must be laid down or book-marks must be put in their proper place. By this time a few measures of music have been missed, and by the time the introduction to the number is over, the entire orchestra is about ready to play. Remember that the introduction to a musical number is just as important as the number itself.

The house leader should see that his orchestra treats the traveling leader with proper attention and respect, always bearing in mind that he will in return see that the traveling leader does likewise with his orchestra.

House leaders should beware of these road leaders who use that stereotyped expression, "I never miss a cue." See to it that he doesn't.

Loud talking in the orchestra pit is out of order. Let the actors do all the talking.

In conclusion I would suggest to all road leaders to have their music in the best condition possible, for while you may know your show, remember that the orchestra does not. Experience has shown that when the music was in good condition, there was seldom any trouble in having it played in a proper manner. If you received a letter from a friend, written in a bad manner, you would soon complain that you couldn't understand his writing. It is the same thing in music. If you expect to have your music played well, see to it that the manuscript is readable.

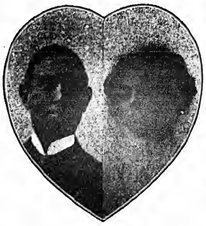
◆ ◆ ◆

K. L. WALSH, formerly of Keith's Theatre, Providence, and B. Ashley, have bought the Bliven Opera House, Westerly, R. I., for vaudeville and pictures.

ROGER IMHOFF.

As "Casey, the Piper," Mr. Imhoff is duplicating all former hits with the Knickerbockers Co. this season. The Irish humor apparent throughout the entire performance and the whirlwind finish is a hit at every performance.

BILLY AND MARIE HART.
STILL TOGETHER.



Under direction of James E. Plunkett.

GEORGE BROADHURST INJURED.

George H. Broadhurst, author of many plays, slipped on the icy pavements at Broadway and Forty-second Street, on Feb. 5, and had a bad fall. His head struck the ground and he suffered a scalp wound that was painful, if not very serious.

He was taken to the office of Dr. Oscar Leiser, who gave him the necessary medical attention.

BERNHARDT TO APPEAR HERE IN VAUDEVILLE.

Sarah Bernhardt, the French actress, is to enter vaudeville here, according to a cable message received on Feb. 5, by Martin Beck, the head of the Orpheum circuit in this country. Mr. Beck said that as a result of several weeks' negotiations, Mme. Bernhardt had signed a contract to appear for forty weeks in this country, under his exclusive management. With the exception of two weeks' appearance in vaudeville, at the Coliseum in London, it will be her first appearance outside of the "legitimate" stage.

Mme. Bernhardt, according to Mr. Beck's announcement, will be seen in a repertoire of the big scenes from many of her successes, including "Camille," "Sans-Gene," "La Sorcier" and "Joan of Arc." She will also give a number of one act plays, all of which will be new to America. She will sail for New York late in October, opening here early in November, and bringing with her sixteen members of her own company.

Mme. Bernhardt's initial vaudeville appearance in this country will be made at the Palace Theatre, which Martin Beck is building at Broadway, between Forty-sixth and Forty-seventh streets.

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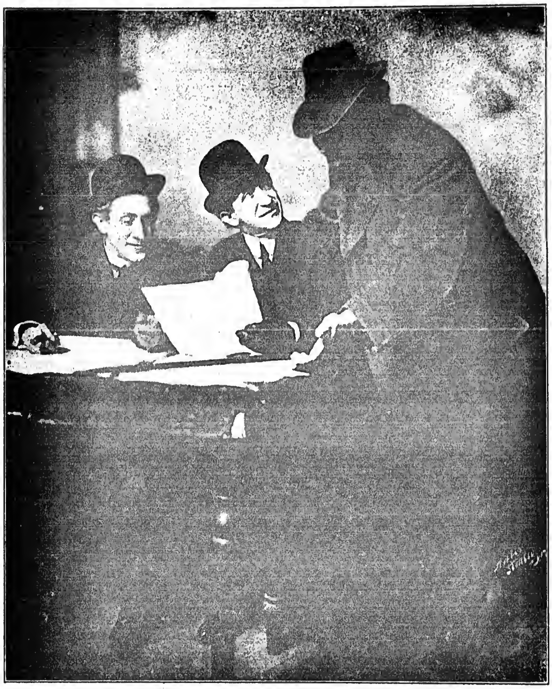
THEATRE ARCHITECT ILL.

Henry B. Herts, the theatre architect, is ill at his home in this city, and as a result the work on the plans of several new playhouses is halted. Mr. Herts was operated upon for an abdominal trouble on Feb. 7. The operation was successful.

Mr. Herts designed the New Amsterdam, Hudson, Lyceum, Liberty, Fulton, Gaiety, Harris, Plaza and Jackson theatres, the Aerial Gardens and the Brooklyn Academy of Music. He has under way the plans of three new houses in the Long Acre district, including H. H. Frazee's new Long Acre Theatre in Forty-seventh Street.



JOE WEBER, LEW FIELDS, EDGAR SMITH.
At the first rehearsal of Weber & Fields' Jubilee Co., on the stage of the Broadway Theatre, Jan. 15, 1912.

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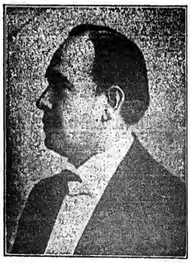

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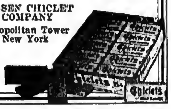

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Are you listed? If not, why not? Send in permanent address, at once. **Always enclose postage.**

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THAT CAPTIVATING WALTZ SONG

"I'M IN LOVE WITH CARRIE"

CHORUS

I'm in love with Carrie,
She looks good to me,
So I'll board a ferry
For the matrimonial sea;
Then we will have our wedding,
Upon the footlights whirl,
For I'm crazy after Carrie,
And she is a chorus girl.

"MY WIFE HAS GONE TO RENO AND RETURNED A SUFFER-YET"

CHORUS

My wife has gone to Reno,
She flew out there to-day,
And Reno is a sporty place,
From what I hear them say.
Oh, me! Oh, my! I know that cry,
She's back in me hioplane;
Now, John, I'm a full-fledged suffer-yet,
And command you home again.

ANOTHER WALTZ DREAM

"SHE'S A DAISY"

CHORUS

She's a daisy, a little daisy,
That's the song I love to sing;
Then I'm crazy for my Daisy
Every time the church bell rings.
She is waiting in the valley,
Where the mill stream winds its way,
So now I'm going to my Daisy,
As the sunset ends the day.

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NOTES FROM SONGLAND.

JOS. W. STERN & CO.

A record somewhat out of the ordinary in the field of musical publication is seen in the career of Joseph W. Stern & Co. during the past year. During this period this firm has published and promoted no less than six distinct operatic successes, besides a series of songs and European musical sensations that have been aptly termed the "Wonder of the Musical Age." The former include the sterling successes known as "The Spring Maid," Werba & Luescher's; Charles Frohman's "The Siren," Al. Woods' "Modest Suzanne," Werba & Luescher's "Miss Dudelsack," Frazee & Lederer's "Clairvoyant," John Cort's "Jacinta" and Charles Frohman's "Doll Girl." Of songs and instrumental "hits," one number in itself speaks a volume of ordinary publications. This is the famous "In the Shadows," arranged both as a song and an instrumental work. Nearly a hundred thousand copies of this composition were sold within a fortnight or so of its date of publication, and no band or orchestra in the country considers its repertoire complete without this wonderful number.

Both members of the Joseph W. Stern & Co. firm are men of affluence and influence. Outside of their prosperous music house they are actively engaged in real estate transactions, political, charitable and other fields of activity; still their love for their prime ambition of elevating the industry of musical publication obtains and keeps them in harmony with their fellow men whenever and wherever equity is extended.

This enterprising firm promises to be even more active than ever during the present year, through the exploiting of at least ten new operas by the world's leading composers. Also sensational separate numbers like "Shadows," and among which "Parade of the Tin Soldiers" ("Parade der Zinn Soldaten") and "Laughing Love" ("L'Amour Qui Rit") are already known to thousands and thousands of music lovers abroad and at home.

Before an audience composed of some of the best people in New York, and including a host of musical critics, Victor Hollaender fully demonstrated his claim to distinction as a composer of the very first water. In fact, the success of the musical setting of "Sumurun" was so distinct and so marked that Mr. Hollaender was called before the curtain at least a dozen times, and every critic sang his praises in their newspaper articles the following day.

As a result two more musical pieces by Victor Hollaender will soon grace the boards of our New York theatres, and most favorable offers have been showered upon him from managers who are anxious to procure some of his masterwork.

Mr. Hollaender is under exclusive contract to publish all his music for the next five years with the firm of Jos. W. Stern & Co. Taking time by the forelock, they decided several years ago that Mr. Hollaender was the exact prototype of what America is looking for in the way of a composer, who cannot only write light operas, but serious music as well; in fact, all sorts of melodies that please alike the musical critic and the masses. With this in view, Edw. B. Marks, of the firm, traveled from Paris to Mr. Hollaender's Summer place in the Tyrolean Alps, and in Ischl, right among the mountains, Mr. Hollaender affixed his signature to the contract that binds him to the house that protected his "Swing" song and will safeguard his future American interests at all hazards.

J. FRED HELF CO. NOTES.

Lew Dockstader and his Minstrels are making metropolitan audiences applaud his inimitable rendition of "Lord, Have Mercy On a Married Man," which he introduced earlier in the season and has sung with tremendous success in all parts of the country. The other song hits are: "Chicken Rag," sung by "Happy" Naulty; "When the Old Oaken Bucket Was New" and "I Am Longing for the Old Days, Marguerite," sung by Manual Romaine; "On the First Dark Night Next Week" and "Love Is the Only Thing in Life."

The slides for that big syncopated song hit, "The Chicken Rag," are being successfully used by hundreds of illustrated singers.

"How Would You Like to Be Loved" and "The Chicken Rag" are the Lloyd Duo's featured songs.

The Skatells continue to use "On the First Dark Night Next Week" is their featured number.

Potter, Shea and Tanner's most popular number is "The Chicken Rag."

Jack Driscoll has recently used "When the Old Oaken Bucket Was New" and "Love Is the Only Thing in Life" with considerable success.

Foster and Foster are getting big results from "The Chicken Rag."

The Daleys continue to feature "How Would You Like to Be Loved?" with marked success.

Molly and Curran's big encore winner is "The Chicken Rag."

Weston, Zanes and Poglia are scoring solidly with "The Chicken Rag."

"How Would You Like to Be Loved?" is always applauded when sung by Jessie Haywood.

"The Chicken Rag" brings the Dixie Four many encores.

ERNIE ERDMAN RETIRES.

Aubrey Stauffer, of the firm, Aubrey Stauffer & Co., music publishers, in the Grand Opera House Building, Chicago, took over the interest formerly held by Ernie Erdman, and Mr. Stauffer is now in full charge of the firm bearing his name. During the brief period of this progressive company they have placed in the music world some very good song hits, among which are "Oceana Roll," which was sold to Jerome H. Remick & Co., and their latest song hit, "Oriental Rag." "Lovin' Traumerei" is another one of their catalogue which proved quite popular.

REAL ARABS

SPECIAL NOTICE TO MANAGERS

The Arabs of these troupes have been qualified and proven to be sober and reliable men. Their lives and time have been devoted to the art of tumbling and acrobatic exhibitions. These amusing sons of the Orient have been gathered from the best Arabian families of the Berber Tribes in Morocco. There are no theatres or places of amusement in their country. They are natural athletes who follow this line of work for pleasure only. I have experienced considerable trouble in trying to persuade some of the best tumblers to come over here with me; in fact I cou'd not make them believe that a man could earn $50.00 per week for tumbling acts. I was obliged to prove my statement by advancing six months' wages, and sometimes more.

There are several Troupes calling themselves ARABS now traveling in this country. Some of these have been successful in securing engagements on the merits of my troupes. Managers are warned against this deception.

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A FEW SUGGESTIONS TO THE YOUNG DRAMATIST.

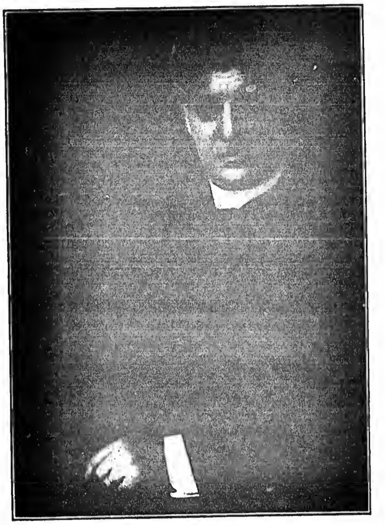
BY DAVID BELASCO.

Personally I do not believe very much in advice—either in the giving of it on the one hand, or the following of it on the other. I am a profound believer in the theory of individualism, and I believe that he works best who laboriously develops and exploits the ego within him, unmindful of criticism, however well merited, and ignoring all advice when that advice does not coincide with his own private intuition.

The wisdom of this creed of mine was most forcibly brought home to me the other night in listening to a paper on Whitman read in the drawing room of a cultivated and intellectual man with the subsequent discussion of that great poet's work on the part of some half dozen of the other guests. It was the consensus of opinion of these self-appointed critics that the "good grey poet" might have attained the same, perhaps greater, results in his "Leaves of Grass," had he exercised somewhat of that reserve which has marked even the frankest of the singers who had preceded him. And in proof of their argument a woman read, with the voice of a harp, those splendid, matchless lyrics, "When Lilacs Last in My Dooryard Bloomed" and "Captain, My Captain," and then all these earnest admirers of Whitman's genius, individually and collectively, lamented that the poet had, as they termed it, "permitted himself a certain indubitable laxity of technique in the major portion of his work."

As for myself, this criticism of Whitman was and always has been quite incomprehensible. To me every line of Walt Whitman's throbs with mighty rhythms, rhythms so tremendous that they absolutely defy all the measures and metres set by lesser poets for their guidance, and the supreme greatness of Whitman, to my mind, consists in the splendid artistic anarchy with which he set himself and his work in defiance of all such precedent.

Whatever his own countrymen think of him, the net result is that Whitman stands to-day, in the eyes of other nations, as our poet. His genius is unique, distinctive, essentially American and of America, or, as Whitman himself has explicitly put it, "of these United States."



DAVID BELASCO.

Now the example of Walt Whitman is one that I cannot too strongly commend to the attention of all those earnest, eager young men and women who would give expression to themselves through the medium of the drama. I would like to say of fiction, too, but as I believe in the shoemaker sticking to his last, and as I am not a novelist but a dramatist, I shall leave that to the discretion of somebody else better qualified for the task. And as I am importuned by some several thousand of these ambitious young people in the course of the year, each of them asking my advice in relation to some phase of dramatic construction, I feel justified, in spite of my scruples against it, in giving them, if not advice, at least a few suggestions.

To this end I will say that the spirit of Whitman must of necessity constitute the spirit of anything worthy, of anything worth while in American drama. I will also go further and say that something of the spirit of Whitman has had its influence in anything worth while that we have done. Whitman it was who first sang to us of the length and breadth of our land, of its glory, in peace and in war-time; of its populous cities, its teeming life, in factory and shop, on sea and ashore, of its rushing rivers and illimitable plains and impregnable mountain fastnesses—all the things, in short, some one or other of which the essentially American dramatist must embody in his drama if he would have it reflect the spirit of his land as other dramatists have reflected the spirit of theirs.

It is this perhaps more than anything else that the American dramatist fails to take cognizance of—the things that are essentially American—in thought and in feeling, no less than in geography and topography. It is these he must seek out for himself and, having found them, his task is to interpret them in terms of dramatic action. The French, the German, the English, the Scandinavian dramatist suffers no confusion as regards this first essential to sound dramatic interpretation. He recognizes the psychological and physical characteristics of his race instinctively, as it were, and he writes his dramas around them.

For instance, the Frenchman sees in the "eternal triangle" a sort of national domestic institution, and around that institution he is able to weave absorbing drama—absorbing to Latin peoples, however, much more than to us, however well adapted and however well acted. Similarly the German, with his inherited passion for philosophy and metaphysics, finds in this province his characteristic inspiration for his best poetry as well as his best drama, as does likewise his cousin, the Scandinavian. As for the Englishman, his expression, whether in poetry, in fiction or in drama, is pivoted around the one great social idea underlying his race—caste. Analyze any English drama, novel or poem, and you will find that it treats of caste in some shape or other, either to extol, to deplore, to modify, or to remedy.

Of these foregoing characteristics predicated of these respective peoples, we Americans, as Americans, have little or none. We will not countenance the "eternal triangle" in real life, we will not even wink at it, so to speak, as it is countenanced and winked at in France, Italy and other Latin countries. On the contrary, we visit our severest penalty—inexorable social ostracism—upon the man and woman who have the hardihood to step over the strictest chalk mark of propriety. No matter how lofty the motives claimed for their actions, when those actions do not accord with the standards of conduct we have set for ourselves, we burn the offender at the stake just as surely as we burned the witches at Salem less than two hundred years ago.

This national characteristic it has become in recent years quite the proper thing for us to deprecate in ourselves and often to deride. Personally, I am not in sympathy with such self-criticism. I recognize in these prejudices nothing of which I, as an American, have any need to be ashamed. These prejudices are the net result of what you and I and the man next door and his wife think and feel regarding these matters, for you and I and the man next door and his wife and eighty million or more like us are the American people. We are the nation, the race, and the things that a nation and race feel and believe to be right can hardly be very far wrong. And in any event they are the only things which we can lay claim to as constituting material for the artistic and literary expression of ourselves.

Having made it clear that the moral justification of the "eternal triangle" is a subject foreign to our genius as dramatists, I would say the same basic principle upon which the Englishman writes his plays—and exceedingly good plays—Caste. Caste we do not know here. It has latterly become the fashion for us to say that we are establishing an aristocracy in this country, that we are becoming "class conscious" as the socialists say. But we are nothing of the sort. Possibly we may do so some day, but it is a long way off. America was never so democratic, so splendidly, prodigally democratic, as it is right this minute in the year of our Lord, nineteen hundred and twelve. As a matter of fact, it pleases my fancy to believe that we are almost as democratic in America to-day as was Elizabethan England—the great, glorious Merry England of which Shakespeare is the lengthened shadow.

For Elizabethan England was not the polite well-ordered, properly regulated England of to-day. It was an England filled with tumultuous life and color, an England vibrant with emotion, palpitating with passions long since burned out: an England where all gentlemen prided themselves upon their prowess at the tankard, and where the great ladies swore like fishwives; an England given to riot and revelry, both in the cottage and in the hall; an England heedless of the morrow, unmindful of aught save the fleeting gayety of the day and the hour.

In such an England only was the genius of Shakespeare possible, and out of that England has the polite, well-bred England of to-day evolved—the England which her modern dramatists have very appropriately circumscribed within the narrow limits of a well appointed drawing room with a glimpse of quiet garden beyond. A pretty drawing room and a quiet garden—that is England to-day. An impoverished younger son, a stern nobleman, a haughty duchess, an ambitious tradesman *parvenue*, several pretty and more or less ineffective young ladies, and last, but not least, the inevitable rector—that is English society—the *dramatis personae* through whom the dramatist must express his message.

With us of America how very, very different! What richness of life we have spread before us, what abundance of virgin material. Too much, perhaps, for our own good. A very well known visiting English dramatist remarked to me several years ago: "How I envy the young Americans who will have an opportunity of incorporating this material into national drama. It is positively a feast of Tantalus to a seasoned playwright like myself, but unfortunately one cannot teach an old dog new tricks. If one could I'd spend the rest of my days here and try my hand at it myself."

This man was particularly impressed with the dramatic possibilities inherent in what he called our "middle and lower classes"—that is to say, in our prosperous trades people and professional folks, and our workers in stores and factories. I may say here that he was, like myself, a great lover of Whitman, and that the poems of Whitman had inspired in him his first desire to visit this country and study its people and its institutions.

All of which is but to say, in short, that what the American theatregoing public wants more than anything else, is a drama reflecting some phase or another of its national spirit, and that the task before the young American dramatist is to find some one of these phases, study it thoroughly, and then express it, dramatically, in his own manner. And when I say national spirit, I do not mean to restrict that word to the narrow limits of either local or national patriotism.

For instance, William C. De Mille's play, "The Woman," dealing with political life and eminently patriotic in its import, reflects one phase of our national spirit, but not more so than does Edward J. Locke's "The Case of Becky," written for Frances Starr, and treating of dual personality. As a nation we are vitally interested, not only with scientific discovery, but particularly with the application of that discovery to labor-saving devices, to the uplifting of humanity, and above all else to the alleviation of suffering, and wherever possible to the reformation of the vicious and criminal. Any drama dealing conscientiously, honestly, with any of the multiple activities with which our daily newspapers teem on every page, must be an essentially American drama, and as such cannot fail to receive welcome and careful attention when it reaches the desk of any manager who is alive to the crying needs of his public.

◆

AN OLD PROGRAM.

OLYMPIC

Amphi-Theatre.

LAST WEEK.

By Permission of His Worship the Mayor.

MR. FULLER begs leave to inform the Citizens of St. John, that in compliance with the request of a large number of his Friends, he has at considerable expense got up (with entirely new Scenery, Decorations, Dresses, &c.) the Grand Eastern Tale of Enchantment, called

THE FORTY THIEVES,

in which the Stud Horses will appear; with all the original Choruses, Duetts, &c. &c.

MUSIC composed and arranged by Mr. Kurek.

SCENERY by Mr. Milner; Principal Machinist, Mr. Cammell. Dresses by Mrs. Morse, Properties by Mr. Ruggles. The whole got up under the immediate direction of Mr. Fuller.

MONDAY EVENING, OCTOBER 1, 1838.

Will be presented, the Melo-Dramatic spectacle of

THE FORTY THIEVES.

Casimir Baba, (the rich Merchant,)		Mr. Ruggles
Ali Baba, (the poor woodcutter,)		Mr. Fuller
Ganem, (his Son,)		Mr. Brown
Mustapha (the Cobbler,)		Mr. Huntington
Abdallah, (Capt of the Robbers,)		Mr. Archer
Hassarac (his Lieutenant,)		Mr. Milner
First Robber		Mr. Sprague
Second Robber		Mr. Perry
Orchebrand, (Enchanter of the Black Forest),		Mr. Derr
War,	Demons,	Mr. Sweet
Famine,		Mr. Noble
Rapine,		Mr. Curtis
Fraud,		Mr. Moore
Fairy of the Lake, (Protectress of Ali Baba,)		Mrs. Guillon
Gossamer		Master Miller
Cojia Baba, Zaida,		Mrs. Hummer
Morgiana		Mrs. Guillen

ACT 1.—Scene 1. A Fairy's Grotto; submarine representation. Enter Fairy in a shell drawn by Swans, &c.

Scene 2. A Wood. Ali Baba.

Scene 3. A Forest, with high rocks. Ali Baba and Ganem discovered cutting wood. Robbers seen crossing the mountains on horseback; enter and deposit their treasures. Robbers chaunt; the rock opens and discovers the Brazen Gate; robbers chaunt and gate opens. Chorus of the Bandetti—"Like the wind driven sand."

Scene 4. The interior of Ali Baba's Cottage.

ACT 2.—Scene 1. The abode of Orchobrand, the enchanter of the Black Forest, with his attending demons.

Scene 2. An apartment in Casim Baba's house.

Scene 3. A street in Bagdad. Song—"Last week I took a wife," by Mustapha.

Scene 4. The Verandah and Oil Jars.

ACT LAST.—Scene Last. Tambourine Dance. Death of Hassarac. Ganem and the Morgiana United. Orchobrand destroyed. The Fairy triumphant. The Grotto.

PREVIOUS TO THE SPECTACLE
A WALTZ AND COTILLION ENTREE.
OLYMPIC GAMES
By the Whole Company.

Horsemanship on two Horses, the
COLOSSUS OF RHODES,

To conclude by carrying Master Miller on his Shoulders his Horses at full speed by Mr. Sweet.

COMIC SONG BY MR. DERR.

Mr. ARCHER will appear on his courser and go through his Dramatic Scene of THE SAILOR'S RETURN.

Mr. Noble will appear in the dramatic scene of the Flying Indian.

PLATE BALANCING AND SPINNING BY MR. NOBLE.

Magic Change; or,—*Splendid Feat of Horsemanship,* By Madame Guillon.

NEGRO SONG BY MR. DERR.

Mr. ARCHER, the Daring Horseman, will appear on a single horse, and leap *Whip, Hoop, Garter, Canvas & Balloons.*

The domestic mare Medora will be introduced and go through her pleasing tricks.

Mr. Fuller would say one word as to prices; when the small size of the House is considered, and the expenses being double the amount of a theatrical company, it is actually necessary to maintain the present prices in order to cover the expenses.

Doors open at half-past Six, and performance to commence at Seven o'clock.

Prices of admission—Box, 3s. 6d.; Pit, 1s. 9d.; Children under ten years of age, Box, 2s.; Pit, 1s. 3d.

Tickets to be had at Mr. Nelson's book store, J. Ganong & Co.'s, at the St. John Hotel, and at the Box Office, from 1 to 3, P. M., where seats may be taken and secured.

Officer employed to keep perfect order.

GOD SAVE THE QUEEN.

St. John, Oct. 1st. H. P. Sancton, Printer.

NOTABLE PLAYERS OF THE PAST AND PRESENT

No. 100

BACK NUMBERS CONTAINING THE NOTABLE PLAYERS ALREADY PUBLISHED CAN BE HAD UPON APPLICATION.

JOSEPH JEFFERSON.

Joseph Jefferson was born in Philadelphia on Feb. 20, 1829, of an old theatrical family, he being the third of that name. At the early age of four years he made his debut at the Washington Theatre, Washington, D. C., as a pickaninny, with Thomas D. Rice, when that negro impersonator sang the original "Jim Crow" song. Little Jefferson was carried upon the stage by Rice in a carpetsack, and let out at the proper moment. He emerged in the guise of a little colored person, the very counterpart of the grown-up Jim Crow, whose singing and dancing he imitated to perfection. His first New York appearance was made at the Franklin Theatre, Sept. 30, 1837, on the occasion of the benefit to Master Titus, with whom Master Jefferson fought a sword combat.

During the next twelve years the family were strolling actors, traveling in the West and South. Mr. Jefferson passed about three months at school in all his boyhood. He suffered many hardships and privations, but he mastered his art. He made his first appearance as an actor in New York Sept. 10, 1849, as Jack Rackbottle, in the play of "Jonathan Bradford," at Chanfrau's National Theatre, Chatham Street. There he met a young English actress, Margaret Clemenes Lackaye, who, on May 19, 1850, became Mrs. Jefferson. In the Autumn of that year the two young people played together at the Olympic Theatre.

The following season, 1852, Mr. Jefferson attracted considerable attention as a member of the Niblo's Garden Company, in which were also Lester Wallack, Rufus Blake, Mrs. John Drew and Charles Wheatleigh. Mr. Jefferson then managed his own company and went on a tour through the South, conducting brief seasons in various places. He concluded this experience with a stay in Philadelphia, and a short season in Baltimore. In 1856 he made a tour in Europe, and studied the methods of the actors of London and Paris.

In the Fall of 1857, at Laura Keene's Theatre, New York, he made a decided impression as Dr. Pangloss, in "The Heir at Law," and in 1858 he made his first great hit at that house, as Asa Trenchard, in "Our American Cousin," in which E. A. Sothern created his famous character, Lord Dundreary. Mr. Jefferson acted Asa Trenchard over one hundred and fifty consecutive nights. He then went to the Winter Garden Theatre, which was under the management of William Stuart and Dion Boucicault. The latter's dramatization of "The Cricket on the Hearth" was brought out, and Mr. Jefferson placed before the public his embodiment of Caleb Plummer. He also wrote a version of "Oliver Twist," in which James W. Wallack Jr. achieved a success as Fagin. Shortly thereafter, finding himself in poor health, being seriously threatened with pulmonary consumption, he went to California, where he acted for some time, and then went to Australia, where he gained both fame and fortune.

In 1865 he arrived in London, Eng., and on Sept. 4, of that year, at the Adelphi Theatre, he made his first appearance in that city, in "Rip Van Winkle," which play had been re-written for him by Dion Boucicault. The following year he returned to America, and made his reappearance here at the Olympic Theatre, Sept. 3, 1866, in "Rip Van Winkle." The American public repeated the opinion of the English playgoers, and for years Mr. Jefferson traveled through this country acting the simple minded vagabond of Irving's creation, winning unqualified success by his pathos and humor in depicting the character. Other parts in which Mr. Jefferson made an especial mark were Golightly, in the little farce, "Lend Me Five Shillings," and Bob Acres, in "The Rivals." The latter he first acted in Philadelphia in 1880. At one time he made a considerable tour in this role, in company with William J. Florence, who acted Sir Lucius O'Trigger.

On April 27, 1892, he appeared at Yale University, making his first essay as a lecturer, and delivered an address on "The Art of Acting." That address, with various modifications, he repeated many times afterwards.

On May 7, 1896, he presented in New York a star company of players, which he had organized, in "The Rivals," which was cast as follows: Sir Anthony Absolute, William H. Crane; Captain Absolute, Robert Taber; Falkland, Joseph Holland; Acres, Joseph Jefferson; Sir Lucius O'Trigger, Nat C. Goodwin; Fag, E. M. Holland; David, Francis Wilson; Mrs. Malaprop, Mrs. John Drew; Lydia Languish, Julia Marlowe, Lucy, Fanny Rice. Joseph Jefferson's last appearance on any stage was made at Paterson, N. J., as Caleb Plummer, in "The Cricket on the Hearth," and Mr. Golightly, in "Lend Me Five Shillings," on May 7, 1904. His stage career, accordingly, covered a period of seventy-one years.

Mr. Jefferson had a brief season as a theatre manager in 1860, when on May 16 of that year he opened Laura Keene's Theatre, under his own management, with "The Invisible Prince." His company included, among others, Mrs. John Wood, Mrs. Henrietta Chanfrau and J. H. Stoddart. In June he produced "Our Japanese Embassy," and in July "The Tycoon." He closed the house Aug. 31 of the same year.

Mr. Jefferson was one of the incorporators of the Players' Club, with Edwin Booth, W. T. Sherman, A. M. Palmer and S. L. Clemens. He presided at every founders' night annually from 1893 to 1898, when sickness kept him away. He was also a member of the Lambs' Club. Mr. Jefferson's first wife died Feb. 18, 1861, leaving him a son, Charles, and a daughter. On Dec. 20, 1867, he married Sarah Isabel Warren, a daughter of Henry Warren, and niece of the celebrated comedian, William Warren. By his second wife he had six children, among whom Thomas, William W. and Joseph Jr. adopted stage careers.

Joseph Jefferson died April 23, 1905, at his Florida home, "The Reefs," Palm Beach, after an illness of several weeks. He had made a stubborn fight, and up to the day of his death there had been three days of improvement, following a rally. But shortly before noon of April 23 Mr. Jefferson announced his belief that he could not live. He was conscious up to a few moments before he died. Although too weak to converse with those at his bedside, he uttered coherent sentences and bade all farewell. He expressed a desire to see the ocean in his last few moments. At the bedside when the end came were Mrs. Jefferson, his sons, Charles B. and Frank Jefferson, his granddaughters, Marion Jefferson and Mrs. C. Symons; the physicians, Dr. R. B. Potter and Dr. S. G. Worley; Mabel Bingham, the nurse, and his secretary, Carl Kettler.

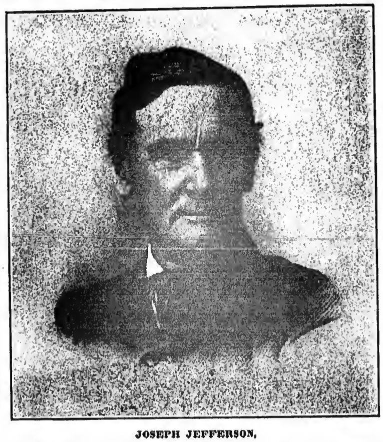
The remains were taken to Sandwich, Mass., where, on April 30, they were interred at Bayview Cemetery, after a service marked by simplicity. Mr. Jefferson's five sons, a score of intimate friends, and a hundred or more villagers gathered about the open grave while the committment services were read. At 11 o'clock in the morning a brief service was held at Crow's Nest, the Jefferson Summer cottage. Only immediate relatives and intimate friends were present.

There were no honorary pall bearers, the acting pall bearers being: Glen MacDonough and Charles J. Rolf, who married granddaughters of Mr. Jefferson; Samuel Phelps, Mr. Jefferson's former stage manager; Carl Kettler, his personal attendant; Richard Watson Gilder, Edward Black, Dr. George Barry and J. A. Walker.

While the procession was on its way to the cemetery a public memorial meeting was held in the Sandwich Town Hall, at which all the clergymen of the town participated. A eulogy was pronounced by the Rev. O. L. Griswold, pastor of the Methodist Church.

To the memorial services in honor of Joseph Jefferson at the Church of the Transfiguration, better known as the "Little Church Around the Corner," afternoon of Sunday, April 30, went nearly every well known actor and actress in New York. The ushers were David Warfield, Harry Woodruff, Vincent Serrano, Joseph Kilgour, John Malone, Henry Benrimo and Wright Kramer.

The services, conducted by the Rev. Mr. Houghton, were held under the auspices of the Players, of which Joseph Jefferson was one of the founders. Mrs. Edwina Booth Grossman, daughter of Edwin Booth, was present with her husband, Ignatius Grossman, and her daughter, Miss Grossman. Also there were Mrs. Richard Watson Gilder, Edmund Clarence Stedman, Daniel Frohman, Margaret Illington (Mrs. Daniel Frohman), Margaret Merrington, Mme. Modjeska, Charles Genung, George Irving, Milton Nobles, Fred Thorne, James L. Metcalfe, Giles Shine, William Haseltine, William Norris, George Denham, Charles S. Abbe, Julius Steger, John Jack, Verner Clarges, Ffolliett Paget (the three latter members of Jefferson's last company), Barton Hill, Charles Dade, Frank Aiken, Anton Rolf, Willard L. Metcalf, F. M. L. Tonetti, David A. Munroe, Edwin T. Emery, Charles Lothran, R. U. Johnson, John Glendinning, E. L. Walton, Henry B. Shepherd, Ada Gilman, Paton Gibbs, Charles Stevenson, Marcus Mayer, Mabel Norton, Howard Kyle, Joseph Holland, Mrs. Hart, F. F. Mackay, William A. Crosier, Dr. Ramon Guiteras, Col. William C. Church, Jesse Lynch Williams, William W. Ellsworth, Albert A. Boyden, Lorlys Elton Rogers, E. F. Gethney, Rankin Duvall, Royal Cortissoz, Joseph Weaver, Booth Tarkington, Arnold Brunner, Guy Nichols, W. K. Otis, Campbell Gollan and William Sage. David Bispham was in the choir and sang "Crossing the Bar."



JOSEPH JEFFERSON.

SEASON 1911-1912

CLAUDE MADELINE

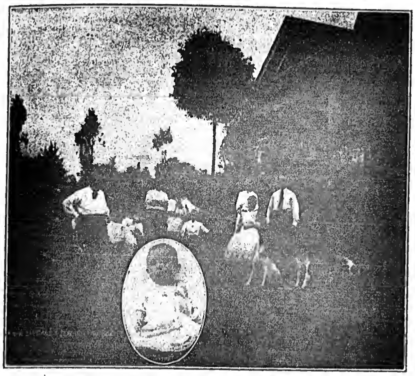
KELLY AND ROWE

Comedian WITH Prima Donna

THE LADY BUCCANEERS

WESTERN BURLESQUE WHEEL

PLAYING PRINCIPAL PARTS, AND SONGS AND TRAVESTY IN THE OLIO



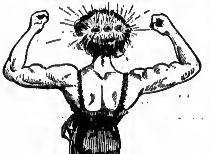
MAPLE VILLA FARM,

THE SUMMER HOME OF AL. G. FIELD. THE NEW BABY AND A FEW OLD FRIENDS.

Left to right—Pearl Field Conard, Al. G. Field, Mrs. Al. G. Field, Al. Field Conard, O. M. Evans, Marie Kampmann, Mrs. Benner, Mrs. O. M. Evans, Mrs. Baker, Edward Conard.

Adroit Adducent Athletess

MITE MOOREE



The above cartoon was the artist's conception of Mite Mooree's muscle development. Miss Mooree is an exceptionally clever trapeze artist, and in addition gives a refined muscular exhibition that is marvelous, and she is considered by the physical culturist the greatest muscular developed lady of the age.

ALWAYS WORKING
PLAYING VAUDEVILLE

Per Add., HIGHLANDS, N. J.

HASSAN BEN ALI HAS HIS TROUBLES.

Sie Hassan Ben Ali has just received a double blow which is causing him much annoyance. One of the Arabs who was appearing in the Hippodrome, mostly as a figure for wearing Arab costume and dressing the stage, has eloped with Hassan's stenographer. His name is Sleyman Ben Hayi Ali, and his most important duty was to keep Hassan's table well provided. He was to have sailed on the Cunard Liner Lucania last Saturday, but missed the boat and has not been heard of since. Hassan's only concern with the boy now is that he get back to Tangier as soon as possible and relieve him of the bonds he gives the Moroccan government for the safe return of all the Arabs and Berbers in his employ. He has also written to Commissioner Williams notifying him that he will not be responsible longer for his not becoming a public charge.

The second annoyance came in the form of a telegram from San Francisco from the agent of the Fezzan Troupe, appearing with "The Bohemian Girl" Co., and says that one of the boys, Ayssa Wadrossi by name, had been persuaded by a former employee of Hassan's, to stay in San Francisco and appear in a cafe.

Hassan has applied for an order for his deportation, and will have him sent out of the country at once, for it will cost him several hundred dollars in forfeiture of bonds if he is not sent back.

These are the only cases of this kind Hassan has ever been called upon to deal with in his twenty years' experience of importing Arabs. Once he had to ship back to Tangier the body of one of the acrobats who died in Chester, Pa., and was buried there before he knew anything about it. The proceedings cost Hassan $500. The places of these two performers have already been supplied, Mohamed Ayah being on his way to join the Fezzan Troupe in Indianapolis.

HARRY ROSS AND MOE ASHTON

Are two clever vaudeville performers, whose novelty explanations and singing act, has placed them in the front ranks as entertainers of merit. Harry Ross is a ballad singer second to none, and Moe Ashton's clever Jewish character impersonations have made him a popular favorite with New York audiences. Their up-to-date moving picture talk is a new departure in the line of conversation. Both boys are well known to Broadway audiences, and their combination of up-to-date songs, parodies and talk, is a real feature in vaudeville.

TWENTY-FIVE YEARS AGO.

Under this heading we will publish each week important amusement events occurring in the corresponding week a quarter of a century ago.

Feb. 12, 1887.—Francis Warren (Pop) Whittaker died at Greenville, N. Y.

Feb. 12.—Masonic Theatre, Augusta, Ga., burned.

Feb. 12.—Carroll's Variety Hall, Cœur d'Alene, Mont., burned.

Feb. 12.—Mike Leary and Blanche Austin married, Wilmington, Del.

Feb. 14.—"Pa" first acted in New York City at the Standard Theatre, by Sol Smith Russell and company.

Feb. 14.—"Missing Evidence," by Mrs. H. D. Birdsall, originally acted at New Haven (Conn.) Opera House, by Charlotte Thompson and company.

Feb. 15.—Margaret Mather and Emil Haberkorn married in Buffalo, N. Y.

Feb. 16.—J. Wesley Rosenquest and Minnie Thompson married in New York City.

Feb. 17.—"The Queen of Diamonds" acted at Putnam Music Hall, Saratoga, N. Y., by May Henderson.

Feb. 17.—"Der Stabs Trompeter," a comic opera by Manstedt and Steffens, first sung in America at the Thalia Theatre, New York, in German.

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MISS BARRYMORE ELECTED TO MANAGERS' ASSOCIATION.

Ethel Barrymore received a notification on Feb. 8 of her election to the Association of Theatrical Managers, in recognition of her production of "A Slice of Life," with an all-star cast that consists of herself, her brother John, and Hattie Williams. The program of the play reads "Ethel Barrymore presents."

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DROP TWO WEDNESDAY MATINEES.

Lewis Waller announces that there will be no Wednesday matinees of "A Butterfly on the Wheel" at the Thirty-ninth Street Theatre in the weeks of Feb. 12 and 19. However, the regular Saturday matinees will be retained, and there will be special matinees on Lincoln's Birthday and on Washington's Birthday.

SELMA HERMAN,
In a new play, by C. L. Nagely.

AMATEUR NIGHT AT PARK.

The fourth successful season of Manager Vincent Padula at the New Park Theatre, Brooklyn, N. Y., finds this young and enterprising manager alive to all the requirements of his large clientele which crowds his cozy theatre at every performance. The regular weekly bill is made up of four good vaudeville acts and six early releases of pictures, together with the latest illustrated songs. The amateur nights (Tuesday of every week) cause turnaways. They are very popular here, and Manager Padula makes them as attractive as possible. On the night of Tuesday, Feb. 6, there were several amateurs who proved themselves to be entertainers of no mean ability.

There was an old man who did a clog dance, and the way the old fellow kicked his heels about led one to believe that he was no novice at the business.

A contortionist "contorted" in a clever style, and twisted himself into several knots that looked as though it would require the whole force of stage hands to straighten him out.

Then came a little girl with a big voice. Believe us, she had a "big" voice, and the way she used her pipes brought forth the kind of applause that makes the heart of a performer feel glad.

A youth who was listed as "The boy with the loose feet," rattled his pedal extremities to the delight of everyone present. This boy is some kicker.

There was a schoolroom act that made one think of the little red school house up in Podunk, and a newsboy who laid aside his "papes" long enough to go on and do a turn. There were other acts, some of which may have suggested the "hook" to captious persons in the audience, but when one remembers they were amateurs, many "sins" are forgiven.

NOTICE.

HALF TONE PICTURES in the reading pages of THE CLIPPER will be inserted at these prices:

Front Page Cut	$65.00
Double Column	$10.00
Single Column	$5.00

MARTIN BECK.

ORPHEUM CIRCUIT.

BY MARTIN BECK.

From a humble beginning, less than a quarter of a century ago, the Orpheum circuit has expanded and grown, until to-day it has become the final word in the world of amusement to which it is devoted.

From a single theatre at San Francisco to a circuit of thirty-seven representative vaudeville houses with affiliations all over the world, is a record any business general might well be proud of, yet Martin Beck, the power plant that turns all the wheels in this wonderful factory, is a modest, retiring man, with plenty of time to listen, but very little to talk.

When seen at his office in the Putnam Building he had only just returned from a tour of inspection of his circuit.

"The public," says Beck, "always wants something new. That is not only the law of theatre patronage, but the law of the universe. We progress; we cannot remain stationary.

"The public knows that it wants something new, but it does not know exactly what, nor can it give any exact indication of its wishes. It can only approve or disapprove, and that it does with unfailing certainty.

"Who is to keep novelty in the vaudeville field? Who is to keep pulling the 'variety show' a little higher, until we eventually arrive, as I firmly believe, at the topmost pinnacle of dramatic endeavor?

"Can the actor do this? In most instances, no. The actor, working hard, rehearsing, playing his one part again and again, is firmly barred from the imaginative phase, which will allow him to plan, think, move forward and be different.

"It is therefore up to the producer himself to keep the standard elevated, and to carry the vaudeville show up to a higher and higher level of entertaining efficiency and real art.

"It is this new idea of vaudeville which we have endeavored to exploit. Orpheum patrons have been kept supplied with the grilled excellence of the artistic world. In order to continue the forward movement and to maintain at my new theatre, the Palace, which is now in construction at Broadway and Forty-seventh Street, an artistic factory, we shall have a stock company for the production of one act plays. We shall have a stock musical company for the trial of one act operas and operettas. We shall make everything from plays to props, with only one motto—progress.

"Why must all great dramas be of three acts or four acts?

"Why—when the literary talent of the world seems to be finding its best expression in the short story—should a dramatic author invariably require a whole evening for the telling of this tale?

"Speaking merely in imaginative instances, now, why should not Augustus Thomas concentrate his talents in a tremendous play of one act?

"Continuing to speak in the same purely theoretical way, why should not Giacomo Puccini or Dr. Richard Strauss boil their genius into thirty minutes instead of three hours, and give me a world sensation?"

I interposed.

"Have you these men actually under contract?" I asked.

"I am using them merely for our 'suppose,'" said Beck, "but you'll agree that it is entirely practical, and I will say that I purpose to bring to pass, myself, the real drama of one act, and the real grand opera of one act, by the finest dramatists and composers in the world, and that before old earth is half a dozen years older.

"I have already engaged a stock opera company, for trial performances of one-act operas, which includes five prima donnas. My idea is to send out a vaudeville opera of such worth and magnitude that we shall have to have three or four casts to give it."

Mr. Beck is a believer, too, in high salaries for actors.

He has been a salary payer. When they asked for unusual compensation he has often confounded them and enraged his opponents by giving a little more than they asked. Yet he has a cold-blooded theory of the matter after all.

"The actor only has ten or fifteen years of best worth," says Beck, "and into his endeavor, if he is at all talented, he brings as much intelligence, skill and patience as a successful man of business who earns hundreds of thousands. Why should he not receive money for delivering valuable goods?"

STUDENTS ACT A PLAY.

The senior members of the Empire Theatre Dramatic School on Thursday afternoon, Feb. 8, presented "Captain Joe," a comedy in four acts, by Alice Gerstenberg, at the Empire Theatre, with the following cast:

Richard Austen	Gordon Gusnlas
Paul Kempton	F. Seril Peck
Tom Brummel	Maurice Sylbert
Harry Young ("Skinny")	Frank W. Boeckel
Haroce Bailey	Guthrie McClintic
Josephine Scott (Captain Joe)	Elizabeth Eyre
Mildred Linn (her roommate)	Marguerite Betterson
Kate Winslow (2d team centre forward)	Dorothy Gwynne
Sue Carpenter (the Shark)	Dorothy Ellis
Margaret Fox (Class President)	Mary Petlcoins
Lily Whitcomb ("Baity")	Francea Ferne
June Powell (the little freshman)	Harriette Rossignol
Mary Black (the bill collector)	Helena Francis
Mrs. Scott (Joe's Aunt)	Ellen Kraeer
"Peggie Nelson" of the Team	Maude Eddy
Team Girls	Marion Darshaw
	Hallie Randolph
Girls of the College	Jeannette Davis
	Anna Genevieve Melin

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NOW LEADING WOMAN.

Madge Tyrone, formerly with Edna May Spooner and leading Brooklyn stock companies, is now leading woman in the vaudeville stock at the McKinley Square Theatre, where she has become quite a favorite.

FAMOUS CONDUCTOR ARRIVES.

Felix Weingartner the famous German conductor, arrived here Feb. 8, to conduct four performances of "Tristan und Isolde," for Mme. Nordica, at the Boston Opera House, Feb. 12, 17, 21 and 23. This will be his first appearance as a conductor of opera in this country.

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HARRIS TO PRODUCE NEW PLAY.

Henry B. Harris has announced the early production of Rollett Chambers' new play, "The Right to Be Happy," with Dorothy Donnelly featured in the cast. Rehearsals began Feb. 8, and the first performance out of town will be given on Feb. 26.

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NOW LEADING MAN.

Robert Le Sueur, recently connected with the Poli Stock, is now leading man in the vaudeville stock at the McKinley Square Theatre, and has made quite a reputation in the short time he has been here.

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VILLASANA ENGAGED.

Juan Villasana, for the past two years with Blanche Ring, is now playing character parts in the McKinley Square Vaudeville Stock, and is making good.

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WISE IN VAUDEVILLE.

Thomas A. Wise will open at the Fifth Avenue Theatre on Feb. 19, in a new act called "A Chip of the Old Block," a little comedy, by Byron Ongley.

M. STEIN'S · MAKE-UP
ABSOLUTELY GUARANTEED
SELLING AGENTS

ALABAMA
Anniston
J. L. Wikle
Birmingham
E. B. Norton, Drugs
Jacobs' Pharmacy
Letaw's Pharmacy
Gunn's Pharmacy
Adams Drug Co.
Mobile
Van Antwerp's, Drugs
Dave S. Bauer
Montgomery
Mattox Drug Stores
Tuscaloosa
Bingham Drug Co.
ARIZONA
Globe
Palace Drug Co.
Phoenix
Owl Pharmacy
ARKANSAS
Fort Smith
Palace Drug Store
Hot Springs
Morris Drug Co.
Sorrell's Drug Co.
Little Rock
Bordeaux's Pharmacy
Armistead-Britton Co.
Pine Bluff
Mann-Tankersley Co.
CALIFORNIA
Bakersfield
Baer Bros., Drugs
Chico
Lee Pharmacy
Eureka
Pacific Pharmacy
Fresno
Patterson Block Phar.
Smith Bros.
Monroe Drug Co.
Long Beach
Green Crown Drug Co.
Los Angeles
Chambers Drug Co.
Godfrey & Moore
Dean Drug Co.
Angelus Pharmacy
Vance's Drug Store
Demert Drug Co.
Sun Drug Co.
C. H. Lewis
Oakland
The Owl Drug Co.
Chas. Hoffman & Co.
Redlands
Spoor's Drug Store
Riverside
Neblett Drug Store
Sacramento
Neve Drug Co.
San Bernardino
The Owl Drug Store
Towne, Secombe & Allison
San Diego
Plaza Pharmacy
San Francisco
The Owl Drug Co.
Parent's Stationery
Goldstein's Hair Store
Wakelee's Pharmacies
No Percentage Drug
Crown Drug Co.
B. & S. Drug Co.
San Jose
Curtis & Henkle, Drugs
Thomas Drug Co.
Santa Cruz
Palmer Drug Co.

CALIFORNIA—Cont.
Woodland
J. V. Leithold
CANADA
Brantford
Mrs. I. Bush
H. E. Perrott
Calgary, Alta.
Jno. Findlay Drug Co.
Edmonton
J. F. McCallum
Fort William
Clarke Bros.
Halifax, N. S.
G. A. Burbidge
Hamilton
J. P. Hennessey
Kelowna, B. C.
P. B. Willits & Co.
Kingston
Mahood's Drug Store
Lethbridge, Alta.
Alberta Drug Co.
London
E. L. Guillemont
Montreal
Oliver Dowler
Sanitary Pharmacy
Myer Freeman
Ottawa
Allen & Cochrane
Port Arthur
W. T. McEachern
St. John, N. B.
M. V. Paddock
Sault Ste. Marie
C. T. Adams & Co.
Toronto
G. Tamblyn, Drugs
J. P. Hennessey
Liggitt's, Limited
Vancouver, B. C.
McDuffee Bros. & Co.
Burns & Cairns
COLORADO
Colorado Springs
Robinson Drug Co.
Denver
Scholtz Drug Co.
George W. Card
The Adams Pharmacy
Pueblo
Reiss Bros., Drugs
Metropolitan Drug Co.
Trinidad
People's Drug Store
CONNECTICUT
Bridgeport
Hamilton's Pharmacy
Woman's Drug Store
Bristol
W. J. Madden
Hartford
C. E. Miller, Drugs
The Rapelye Drug Co.
Middletown
Buell & Blatchley
New Britain
S. P. Sterrs
New Haven
A. F. Wood's Sons
Stamford
W. T. Marron, Drugs
Waterbury
Dexter & Co., Drugs
DIST. OF COL.
Washington
Klocsewski's Pharmacy
Steven's Pharmacy
Henry Evans
Temple Drug Store
Christiani Drug Co.

DELAWARE
Wilmington
Belt Drug Store
FLORIDA
Jacksonville
Bettes Pharmacy
O'Donald Drug Co.
Kirk's Pharmacy
Tampa
Taylor's Drug Store
GEORGIA
Albany
Owl Drug & Seed Co.
Atlanta
Jacobs Pharmacy Co.
The Grand Pharmacy
Elkin Drug Co.
Coursey & Munn
M. Rich & Bros. Co.
Cox Prescription
Augusta
T. G. Howard, Drugs
Alexander Drug Co.
Macon
Murray & Sparks Co.
Taylor-Bayne Co.
Savannah
Livingston's Pharmacy
ILLINOIS
Aurora
L. N. Benton, Drugs
Bevier & Hartz
Bloomington
Coblentz Drug Co.
Trey's Drug Store
Cairo
P. G. Schuh & Sons
Champaign
H. Swannell & Son
Chicago
G. F. Wisshack Co.
Central Drug Co.
Chicago Costume Works
Revere Pharmacy
Congress Drug Co.
H. M. Moffett
Walter H. Krouskup
A. E. Fechter
Fritz Schoultz & Co.
Harrison Pharmacy
Public Drug Co.
Buck & Raynor
Consumers' Drug Co.
Oscar S. Betting
Saratoga Drug Store
Robt. G. Hug
Home Drug Co.
Ashland Drug Co.
Auditorium Pharmacy
C. W. Moyer
E. E. Schleizer
New Pharmacy
L. J. Bauer
Jno. J. Samuels
Crown Pharmacy
Thayer Drug Store
M. R. Stuart
G. H. Mayr
Hottinger Drug Co.
Iver L. Quales
Cameron & Co., Cost.
Langerman's Pharmacy
Thos. Whitfield & Co.
M. A. Train
Chicago Heights
Stolte's Drug Store
Decatur
P. Ewing Supply House
Opera House Drug Store

ILLINOIS—Cont.
E. St. Louis
M. Sondag, Drugs
Elgin
Economical Drug Co.
Jacksonville
City Drug Store
Joliet
Central Drug Store
Moline
Gus Lindvall
Jericho's Drug Store
Monmouth
Red Cross Pharmacy
Peoria
R. D. McDougal, Drugs
Red Cross Pharmacy
De Kroyft's Pharmacy
Quincy
Reed Bros.
Rockford
Red Cross Pharmacy
Springfield
Sell & Coe, Druggists
Mitchell's Drug Store
INDIANA
Anderson
Central Pharmacy
Elkhart
Houseworth Bros.
Evansville
J. F. Bomm Drug Store
Schlaepfer, Drugs
Fort Wayne
Meyer Bros. Co., Drugs
People's Drug Store
Frankfort
E. B. Merritt
Indianapolis
Charles W. Eichrodt
Ferger's Pharmacy
Weber Drug Co.
E. W. Stucky, Drugs
Lafayette
A. V. Kienly, Drugs
Logansport
W. H. Porter & Co.
Marion
The Medicine Shop
Michigan City
Ohming Drug Co.
Muncie
Owl Drug Store
Richmond
Conkey Drug Co.
South Bend
Economical Drug Store
Public Drug Store
Terre Haute
A. Herz
Averitt-Dersey Drug
IOWA
Burlington
Sutter-Ludman Drug
Cedar Rapids
Boyson Drug Co.
Emerson's Pharmacy
Clinton
James De Lange
Davenport
Kistenmacher's Phar.
G. Schlegel & Son
Des Moines
Gulberson Costume Co.
Lee Miller Drug Co.
Lloyd Coon Co.
M. J. Olson Phar.
Dubuque
T. W. Ruete Drug Co.

IOWA—Cont.
Marshalltown
Beinert Drug Co.
C. J. Lander
Mason City
Brady Drug Co.
Ottumwa
W. L. Sargent, Drugs
Sioux City
Wm. J. Klise, Drugs
Waterloo
Knapp Drug Co.
Wangler Bros. Co.
Taggart Drug Store
KANSAS
Chanute
Brown Pharmacy Co.
Coffeyville
Jordan-Florea Drug Co.
Emporia
W. R. Irwin
Hutchinson
Briggs Bros.
Iola
Burrell's Drug Store
Leavenworth
Ed. C. Fritsche, Drugs
Manhattan
Palace Drug Co.
Parsons
W. C. McKee, Drugs
Pittsburg
Roll Lindburg, Drugs
Topeka
J. P. Rowley, Drugs
Wichita
Higginson Drug Co.
Dockum Drug Co.
Means Bros.
KENTUCKY
Frankfort
W. H. Averill's Sons
Hopkinsville
G. E. Conntzler
Lexington
Cooper & Dunn
Louisville
Buschemeyer Bros.
Taylor Isaacs Drug Co.
A. Kuprion, Cost.
Newman Drug Co.
Owensboro
Smith & Bates
Paducah
Gilbert's Drug Store
LOUISIANA
Alexandria
Rapides Drug Co.
Baton Rouge
Van A. Woods, Drugs
Lake Charles
Von Phul & Gordon
Monroe
Monroe Drug Co.
New Orleans
American Drug Store
P. L. Cusachs, Drugs
A. Micas
Katz & Besthoff
Shreveport
Saenger Bros., Drugs
Meyer Drug Co.
MAINE
Bangor
C. A. Fowler, Drugs
Houlton
O. F. French & Son
Lewiston
Leadbetter Drug Store

MAINE—Cont.
Portland
A. Carlea
H. H. Hay Sons
Waterville
Daviau's Pharmacy
MARYLAND
Baltimore
Williamson & Watts
S. Le Roy Robinson
H. S. Hartogensis
Morgan & Millard, Drugs
Sonnenburg-Habliston
Kahn's Drug Shop
Spetzler-Krug Co.
Cumberland
L. L. Kimes & Bro.
Hagerstown
Eakle & Young
MASSACHUSETTS
Boston
Klein's Pharmacies
Green's Pharmacy
Knight's Pharmacy
W. B. Hunt Co., Drugs
Woodward Drug Co.
S. A. D. Sheppard & Co.
Epstein Drug Co.
Brockton
Hall & Lyon Co.
W. A. Chaplain Co.
Fall River
Touhey's Pharmacy
Gloucester
M. L. Wetherell, Drugs
Haverhill
Hall & Lyon Co.
Holyoke
Geo. F. O'Conner
Hall & Lyon Co.
Lowell
Carleton & Hovey
Carter & Sherburne Co.
Lynn
J. M. Nelson, Drugs
New Bedford
The Browne Pharmacy
Pittsfield
The Fahey Pharmacy
Springfield
H. & J. Brewer Co.
Worcester
Green, The Druggist
Scott & Son
Hall & Lyon Co.
MICHIGAN
Ann Arbor
Eberbach & Son Co.
Battle Creek
Baker-Jenes Co.
Bay City
Mason & Beach
Detroit
Mrs. Clara M. Read
Standard Drug Store
E. C. Kinsel, Drugs
Gray & Worcester
Brown Pharmacy Co.
Wm. W. Flero, Drugs
Whitney Costume Co.
Mrs. R. W. Allen
William A. Hall
Flint
Crampton & Litchfield
Grand Rapids
Peck Bros.' Drug Co.
Schrouder's Drug Store
West's Drug Stores
Jackson
Athenæum Pharmacy

MICHIGAN—Cont.
Kalamazoo
Rollins Bros.
J. L. Wallace Drugs
Lansing
Robinson Drug Co.
Rouser's Drug Store
Muskegon
Fred Brundage, Drugs
Port Huron
Knill's Drug Store
J. Lohrstorfer
Saginaw
Marwinske & Loebrich
Sault Ste. Marie
Fred R. Price, Drugs
Traverse City
E. E. Miller & Son
MINNESOTA
Crookston
Yeo's Drug Store
Duluth
Mattix Drug Stores
Wirth's Drug Store
A. E. Swedberg
Mankato
John J. Lamm
Minneapolis
A. D. Thompson Drug Co.
Charles H. Cirkler
Voegeli Bros. Drug Co.
Owl Drug Store
Smith Costume Co.
Brownlee Drug Co.
Hughes' Drug Co.
Metropolitan Drug
Owatonna
J. B. Christgau
Red Wing
Kuhn's Drug Store
St. Paul
Martin Giesen
A. T. Hall, Drugs
F. M. Parker & Co.
City Drug Store
R.A. Becker & Son
Chas. T. Heller
Stillwater
Brenner Drug Co.
MISSISSIPPI
Meridian
Staple Pharmacy
Vicksburg
King & Co., Drugs
MISSOURI
Brookfield
Chas. Green
Columbia
Columbia Drug Co.
Joplin
The Cooper Drug Co.
Kansas City
Midland Pharmacy
Orpheum Pharmacy
Owl Drug Co.
Federmann's Drug Store
Central Pharmacy
Club Pharmacy
Goldblatt Bros.
St. Joseph
Saint Joseph Drug Co.
Soper's Pharmacy
St. Louis
R. Schmidt, Costumer
Anti-Monopoly Drug
Enderle Drug Co.
Doering Bros.
A. Fueger, Wigs
Judge & Dolph, Drugs
Mrs. B. Siverling
City Hall Drug Store
B. Katzky Drug Co.

MISSOURI—Cont.
Central Drug Co.
Grand-Leclede Drug
Wolff-Wilson Co.
Weipert Drug Co.
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1912 BIG BALLAD HIT 1912

Baby is Calling For You

Extract from second verse:

"May:
Come home and live,
I will forgive,
This for baby's sake I will do;
You've broken my heart,
But we can't live apart,
While [BABY IS CALLING FOR YOU]
Jim."

This song is reputed the most original and most beautiful child song ever written.

Sprung to Fame in One Night

Everybody is singing and playing it.

"This is the greatest song that I ever sang; to say nothing of the endless encores I receive, I actually make them cry." ROY JEROME

Enclose 4 cents postage for orchestrations, etc.

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EXCELSIOR SLIDE CO., N. Y.

WANT QUICK, Comedian Up in Acts
Young Attractive Woman. All must do specialties; change for week; work in acts and have wardrobe. Small show; small towns. Limit, $17; pay own; positively sure. W. F. P. LAMARSH, Salem, O.

FOX BOOKINGS FOR FEB. 12-14.

WASHINGTON (New York).—Maddern, Nugent and company, Tascott and Tascott, Goodwin Bros., Royal Hinode Japs, United Trio, and Lillian Bender.

NEMO (New York).—Van Kenzie and company, Locke Linder, Baker-De Vor Trio, Callan and Callan, Gray Trio, and William Dick.

CITY (New York).—The Laughing horse, Pauline Fielding and company, Miller Musical Trio, Page and Wilton, De Vine and Mae, Lorraine and Carmen, and Yvette Rugel.

RIVERSIDE (New York).—William Lytell and company, Le Roy and Ronn, Enigma, the Visoccis, and others.

GOTHAM (New York).—Douglas Washburn and company, Hensel and Pierce, Court and Don, De Lord, Blondell and Tucker, Watkins and Williams, and Plinton.

STAR (New York).—Jos. R. Kelter and company, Keeler and Don, Mack and Clancy Twins, Pike and Callane, Clark and Verdi, and Armada.

FOLLY (Brooklyn, N. Y.)—Bobby Leenard and company, Sherman and McNaughton, Ven Hampton and Joslyn, Eckert and Berg, Francis and Denne, and Piotti.

GRAND OPERA HOUSE (Brooklyn, N. Y.)—Arthur Ross and company, Bernard and Roberts, De Aimn and Mae, Lewis and Chapin, the Richards, and Elsa Vandervoort.

COMEDY (Brooklyn, N. Y.)—"The Only Son," Cellier Sisters, Prosit Trio, Austin and Corbin, the Kiltie Duo, and Mattie Quinn.

WASHINGTON (Newark, N. J.)—Charles Howe and company, Coyne and Lee, Powers Trio, White Bros. and Sisters, Billie and Maude Keller, and the Great Nichols.

GRAND OPERA HOUSE (New Haven, Conn.)—J. J. Morrison and company, Rialto, Wally Trio, Zeno and Mandell, Rose Four, and R. H. Moore.

◆

TWO CRONIES MEET.

Al. Fostell, of Fostell and Emmett, spent a very pleasant afternoon at McVicker's Theatre, Chicago, at the matinee, with his old time chum, Geo. M. Devere, who is stage manager and featured as Neb, the old family servant, in "In Old Kentucky."

Between the acts the two cronies had a good visit in George's dressing room until it was time to go from labor to refreshments, talking over old times and timers who have passed and gone from the glare of the footlights, and of the changes that have come over the show business since they first met in New York in 1887, when they were each doing a musical act. Strange to say, a short while after they both had for a partner Joe Flynn, who later became world famous as the author of "Down Went McGinty," and who also was one of the first to do a parody turn and is still at it, singing his own compositions.

Another old timer of the good old variety days, Burt G. Clark, formerly of Clark and Edwards, a Dutch team of yodlers, is with "In Old Ketucky," playing the Colonel, and certaily knows how to handle the part. The show, which has been on the road for over twenty years, like "Uncle Tom's Cabin," still holds its own, and is playing to capacity business wherever they appear.

◆

MERRY-GO-ROUND MAKER DEAD.

Col. V. J. Shimek, the senior partner of the firm of Shimek Bros., hand-organ manufacturers, in Baltimore, Md., died on Jan. 13, after a lingering illness.

The firm, with Col. Shimek as the head, started business in 1865, and in a short time became well known throughout the entire country, doing an immense business. The business of the firm will be continued, with Joseph V. Shimek as general manager.

Col. Shimek was the leading Bohemian in Baltimore, and was highly esteemed, not only by the people of his own nationality, but had hosts of friends among citizens of all classes, including city, State and government officials of all parties.

◆

"DEAR OLD BILLY" CO.

Mr. Hawtrey and his London players, presenting "Dear Old Billy," are now in their thirty-sixth week of a tour that will last one solid year.

Mr. Hawtrey has played to very large receipts throughout Canada, and is now playing British Columbia to record breaking receipts. He will start East in March, and finish up the season in the maritime provinces, after which he will begin rehearsals of a new play, to be produced at Chicago the latter part of April.

◆

FRIZZO.

The great Italian protean artist, arrived Feb. 9, from Italy. He does an act similar to that of Fregoli, in an elaborate style. He carries ten people and a carload of scenery. His show runs from one to two and a half hours, therefore he can play first class vaudeville engagements and can also play by himself, in legitimate theatres. His sole and exclusive manager for America is Richard Pitrot.

◆

JOSEPH REMINGTON writes: "Have just produced a very clever playlet, 'The Millinery Salesman,' by Fred Allen, of Cincinnati. It is a dramatic sketch, exceptionally clever, and 'went over' great. We are offered very good time and the sketch will, I am sure, get the big time soon on its merits."

New $200,000 Regent Hotel

ELMER E. CAMPBELL AND HIS NEW $200,000 REGENT HOTEL.

Many of the readers of this special edition of THE CLIPPER will no doubt recognize in the above cut an excellent likeness of Elmer E. Campbell, the hustling hotel and business man of Fourteenth Street, St. Louis, who is proprietor of the REGENT and LELAND HOTELS of that city.

Mr. Campbell has gained fame throughout the theatrical profession by his successful business methods and knowing how to conduct a theatrical hotel. And from that standpoint of success he is building a new $200,000 modern, fireproof hotel, as illustrated above, which will occupy nearly a half block, just across the street from his present one. The new hotel will have 150 rooms, of which 50 will have private bath. All will be outside rooms, and lavishly furnished throughout. Hot and cold running water, telephone and call bells in every room. Electric elevators and all modern conveniences will prevail, and will be ready for occupancy on or about April 1, as a theatrical hotel exclusively.

Mr. Campbell has also shown his wish to make every detail of the performer's visit to St. Louis as comfortable as possible by furnishing an elegant clubroom for their use, at great expense to him, on the ground floor of his present hotel. The clubroom is very cozy, and handsomely furnished with a piano, writing desk, daily newspapers, and all the papers of the profession. The club is the only one of its kind in St. Louis, and is for the benefit of the members of the theatrical profession. The idea is to give them a place to meet and spend their idle moments.

A large and nicely furnished cafe and restaurant, with the best of service and popular prices, is in connection with the hotel and clubroom, and our readers cannot possibly do better than to call on Mr. Campbell when in St. Louis, who, in addition to having a first class hotel, is a good-hearted fellow.

H. H. FRANKLIN writes: "So many answers to my last ad. in THE CLIPPER that it was almost impossible to answer all, and all positions have been filled. For securing good people at any time, I commend THE CLIPPER always."

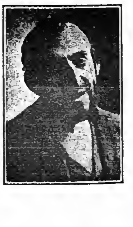
DE GROOTS AND LANGTRY report great success with their new act, "The Riot," written especially for them by William Seaborn. The team has just opened on the Sun circuit, after a most successful tour of the Doutrick time out of Chicago.

FREDRICK M. McCLOY, in THE NEW YORK STAR, Says:

"There has not been a Greater Laughing Show in the Columbia Theatre since the day that house was opened.

SAM HOWE'S
LOVEMAKERS
BURLESQUERS

"It is a show that cannot fail to appeal to all classes of theatre goers. There is not a suggestive thing or movement from the beginning to the finish, and yet it is 'gingery,' but not of the offensive sort."



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Half Pound Cans, 30c. Quarters, 20c.

Grease Paint
25c. Stick in Cardboard Tubes
Lining Colors
15c. Stick in Cardboard Tubes
Creole Rouge, 20c. Box
Moist Rouge,
Light, Medium, Dark, 25c. each
Mill's Burnt Cork
Large, 75c. Medium, 40c. Small, 25c.

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25c. Bottle

Assorted Paints
50c. Tin Box.
Black Eye Paint, 25c.

Toupee Wax
20c. Tin Box

Mexicola Rouge
20c. Box.
Black Wax
20c. Box.
Eyebrow Pencils
10c. Each.
Mascaro
Box with Mirror, 40c.

Clown White
Tin Box, 25c.
Nose Putty
20c. Box.
Lip Stick
15c. Metal Tube
Creole Cork
75c. Large Tin.

No. 18 Rouge
20c. Box.
Spirit Gum
15c. Bottle, with Brush.
Cosmetic
15c. Tin Tube.
Liquid Rouge
20c. per Bottle.

Manufactured by THE M. STEIN COSMETIC CO., New York

OUT OF TOWN NEWS

Detroit, Mich.—Detroit (B. C. Whitney, mgr.) Lina Abarbanell, in "Madame Sherry," played to liberal patronage week of 5. Julian Eltinge, in "The Fascinating Widow," week 12.

GARRICK (R. H. Lawrence, mgr.)—"Little Women," presented by a capable company, entertained crowded houses week of 5. "The Kiss Waltz" week 12.

LYCEUM (E. D. Stair, mgr.)—"In Old Kentucky," well presented, played to packed houses week of 4. "Everyman's Daughter" week of 12.

AVENUE (Drew & Campbell, mgr.)—The Pace Makers, with Jim Flynn, pleased large houses week of 4. The Whirl of Mirth week 11.

GAYETY (J. M. Ward, mgr.)—The Passing Parade was well received week of 4. Business good. Ben Welch's Burlesquers week of 11.

TEMPLE (J. H. Moore, mgr.)—A well balanced bill played to capacity houses week of 5. Bill week of 12: Homer B. Mason-Marguerite Keeler Co., Stepp, Mehlinger and King, Mrs. Gene Hughes and company, Silvers (Frank Oakley), Harriet Burt, Rawls and Von Kaufman, Duffy and Lorenz, and the Three Josetti Brothers.

MILES (C. W. Porter, mgr.)—Business good week of 5. Bill week of 12: The Four Diving Norrins, the Bartlett-Bretonne Co., Whitehead and Ireland, Howard Brothers, Van Cello, and Nat Carr.

HARRIS' FAMILY (C. H. Preston, mgr.)—Attendance big week of 5. Bill week of 12: The Great Leon, Cowboy Williams and company, Whitney's Bohemians, Bruce and Duffet, Clucas and Jennings, Rip and Harris, Hilda Carle, Selvas and Duval, Jack Sanderson, Wenrick and Waldron, and Emily Fisher.

Jackson, Mich.—Atheneum (H. J. Porter, mgr.) "Paid in Full," Feb. 3, did well. "The Light Eternal," 4, to S. R. O. "The Old Homestead" 5, and "The Girl in the Taxi," 7, to good business. Lyman H. Howe's Pictures 10, 11; Coburn Players 17, Eugene J. Hall's Associated Players 19-25.

BIJOU (Frank R. Lampman, mgr.)—Bill week of 11: Banda Roma, Lorine McNeal, Lewis and Green, Lewis and Bell, Millard Bros., Grace Darnley, Fanny Rice, Jere Sanford, and Seven Hoo Hoo Girls.

Montreal, Can.—His Majesty's (H. Q. Brooks, mgr.) Montreal Grand Opera Co., to good houses Feb. 5-10. Miss Horniman's English Opera Co., in "Candida and Nan," 12-17. This will start their stock season of six weeks.

PRINCESS (H. C. Judge, mgr.)—"Alias Jimmy Valentine" to good houses 5-10. "Excuse Me" 12-17. Coming: Kubelik.

ORPHEUM (Geo. Driscoll, mgr.)—Business good. Bill week of 12: William Rock and Maud Fulton, Stuart Barnes, Gracie Emmett and company, Frosini, Dare Brothers, and Kit Karson.

ROYAL (Oliver McBrien, mgr.)—Good houses greeted the Lady Buccaneers, with Leo Pardello, 5-10. Queen of Folies Bergere 12-17, Darlings of Paris 19-24.

NATIONAL (Geo. Gauvreau, mgr.)—The permanent French stock company, in "Jacques L'Honneur," to good houses, 5-10. "L'Evantail" 12-17.

St. John, Can.—Opera House (F. G. Spencer, mgr.) "Beverly of Graustark" had good business Feb. 5, 6, at advanced prices. Dante's "Inferno," in moving pictures, 7-10.

NICKEL.—J. A. Kelly and Margaret Pearson, in songs, and moving pictures.

UNIQUE.—Moving pictures.

GEM.—Songs and moving pictures.

STAR.—Songs and moving pictures.

LYRIC.—Johnny Fox and Lilla 5-7, Carroll and Eller 8-10, and moving pictures.

NOTE.—D. H. McDonald assumed the local management of the Opera House 2, representing F. G. Spencer, the lessee, who took control 1. Mr. McDonald is a St. John boy, and has been manager of Mr. Spencer's theatre at Yarmouth for the past three years.

Sumter, S. C.—Academy of Music (Abe Ryttenberg, mgr.) "The Wolf" Feb. 9, "Madame Sherry" 10, Metropolitan Concert Co. 13, "Paid in Full" 15, Black Patti Troubadours 17, "The Cow and the Moon" 22, "The Speculator" 27.

Wilmington, Del.—Garrick (W. L. Dockstader, mgr.) bill week of 12: Victor and his band, Barnes and Crawford, Mr. and Mrs. Connelly, in "Sweethears;" Neff and Starr, the Quigley Brothers, and Homer Barrett.

AVENUE (Lucian H. Levison, mgr.)—Wilmington Stock Co., presenting "Janice Meredith," week of 12.

Cleveland, O.—Opera House (A. F. Hartz, mgr.) week of Feb. 12, Marguerita Sylva, in "Gypsy Love."

COLONIAL (R. H. McLaughlin, mgr.—Fritzi Scheff, in "Night Birds," 12. "The Blue Bird" 19.

LYCEUM (G. M. Todd, mgr.)—"Mutt and Jeff" 12, "Everybody's Daughter" 19.

CLEVELAND (H. D. Zirker, mgr.—Vaughn Glaser, in "The Nigger," 12.

STAR (Drew & Campbell, mgrs.)—The Broadway Gayety Girls week of 12.

EMPIRE (E. A. McArdle, mgr.)—Bob Manchester's Cracker Jacks week of 12.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 12: Bertha Kalich, Adonis and Dog, Rosa Roma, Isabel D'Armond and Frank Carter, Ed. Blondell and company, the Big City Four, Jim Cullen, and the Rexos.

GRAND (J. H. Michaels, mgr.)—Bill week of 12: Wm. E. Whittle, Kenny and Hollis, Musical Dixon, Mr. and Mrs. Sydney Reynolds, Harry Thriller, Charlotte Myers, and Glarau Bros.

PRISCILLA (P. E. Sens, mgr.)—Bill week of 12: The Weston-Raymond company, Ada Carlton, the Three Masqueria Sisters, the Kawana Brothers, the American Trio, and others.

Hamilton, O.—Grand (John E. McCarthey, mgr.) bill Feb. 12: Rose Naynon and trained cockatoos, Josephine Saxton and Pickaninnies, Paul Corbett, Stayman and Hayden, Waldo Whipple, Carroll and Dott Sisters, George Smedley, and Herman and Hermen.

SMITH'S (Tom A. Smith, mgr.)—Oliver and Lewis' permanent stock continues to excellent business.

BIJOU (A. Hammerle, mgr.)—Vaudeville and motion pictures.

Scranton, Pa.—Lyceum (T. M. Gibbons, mgr.) Wilton Lackaye, in "The Stranger," Feb. 10. "The Cat and the Fiddle" 14. "Over Night" 18. "He Came From Milwaukee," Feb. 9, to good houses.

POLI (John H. Docking, mgr.)—Bill week of 12: "A Night in a Turkish Bath," Barnes and Robinson, Walter S. Dickinson, Wm. Morrow and company, Rem Brandt, Musical Girls, Aeroplane Girls. Business continues excellent.

ACADEMY (H. R. Smith, mgr.)—Bill week of 12: Walter Sheppard, "The Australian Cowboy," and company, Calahoun's Famous Talking Pictures, and other features.

COLUMBIA (G. Nelson Teets, mgr.)—Week of 12: Watson's Beef Trust, burlesque's premiere attraction, featuring: Billy Watson and his famous heavyweight chorus. Pat White's Gaiety Girls, past week, were well received.

NOTES.—G. Nelson Teets, manager of the Columbia, of this city, has been appointed manager of the Luzerne, at Wilkes-Barre, and will hereafter have charge over both houses. His success as manager of the Columbia has been notable. ......The second annual auto show, under the direction of Hugh B. Andrews, week of Jan. 29, at Thirteenth Regiment Armory, was a great success, as also was the show at the Ninth Regiment Armory, at Wilkes-Barre, week 5, under the same direction........Manager H. R. Smith, of the New Academy, continued the William Calahona talking pictures week 5, owing to their phenomenal success. Capacity business is the rule here.

Erie, Pa.—Majestic (J. L. Gilson, mgr.) "Seven Days" Feb. 6. Rose Stahl, in "Maggie Pepper," was favored with large business 7. "Alias Jimmy Valentine" had large house 10. May Irwin 15.

PARK OPERA HOUSE.—Col. Horne's Stock Co. were favored with packed houses during entire past week, with "The Lottery Man," "A Gentleman from Mississippi" 12.

COLUMBIA (A. E. Weschler, mgr.) had very large business during past week, S. R. O at 8 P. M., with "The Man from Home." "The Squaw Man" 12.

COLONIAL (Weschler & Cummins, mgrs.) has enjoyed fine business during entire past week. Bill 12 and week "Scrooge," Tom Terriss' English company of ten players.

HAPPY HOUR has usual fine business.

NOTE.—Aviator Earle Sante, of Erie, Pa., mounted 500 feet over Presque Isle Bay, Erie, Pa., Jan. 28 and Feb. 4, flying eight miles and return in best form. He will make early Spring and Summer engagements.

Williamsport, Pa.—Lycoming Opera House (L. J. Fisk, mgr.) Sam Bernard, in "The Man From Milwaukee," good business, Feb. 7. "Cat and the Fiddle," good business, 9. "The Storm" 12.

FAMILY (Mr. Boylson, mgr.)—Bill week of 12: Black and McCone, Helen Dennen, Hines and his Mascot, Bonner and Weeks, Winston's Equestrian Seals, Appel and Eaton, Unique Comedy company, Burkes and Richmond, Manley and Sterling, and the Unicycle Trio.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) Thos. Jefferson appeared in "Rip Van Winkle" 8, to a large audience. Mr. Jefferson made many friends here when playing at Lakemont Park Theatre during the season of 1911, and they were delighted to see him again. The Girls from Missouri 13, Hadley's pictures 15, "Si Perkins" 17, the Colonial Belles Burlesquers 20, "The Sweetest Girl in Paris," with Trixie Friganza, 22; "The Third Degree" 26.

ORPHEUM (Wilmer & Vincent, mgrs.)—The usual large week's business was done 5 and week. Bill 12 and week: Brindamour, Spencer and Williams, Gertrude Lee Folsom and company, King, Bennett and Field.

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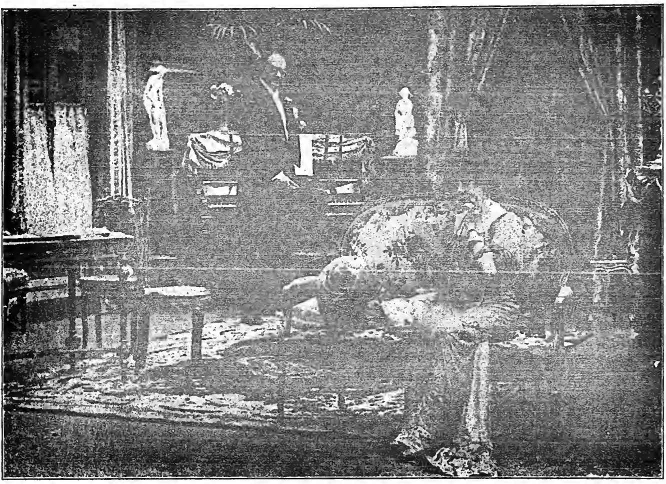
SARAH BERNHARDT, IN A SCENE FROM "CAMILLE."



Sarah Bernhardt and Madame Rejane, the two great stars of the French stage, whose art has delighted theatregoers in every country of the world, have found immortality in the motion picture. Bernhardt has played "Camille," her greatest dramatic success, before the motion picture camera, and Rejane has produced "Sans-Gene," her greatest comedy creation. Both artistes are now recorded on the film in their best roles, and the French American Film Company, which controls these great reels, announces that they will be released on Feb. 18. State rights are now on sale, and the interest in the "Camille" and "Sans-Gene" picture plays is proved by the flood of inquiries pouring into the offices of the French-American Film Company, in the Times Building. These reels are the sensation of the motion picture world, and will undoubtedly prove one of the greatest box office attractions that the camera has yet produced.

Bernhardt was paid $30,000 for her performance, while Rejane was paid nearly as large a sum.

Bernhardt hesitated a long time before playing for motion pictures. It was the one region of the theatre that she had never explored, but, after watching many picture exhibitions and visiting motion picture studios, she accepted the commission with enthusiasm, and, organizing her powerful original company for "Camille," played the Dumas classic with all the fire and genius for which she is unique. "Camille," with its tense, sharply cut situations and its familiar story, is ideal for the camera, and the result is a play of two reels of 2,275 feet, every foot of which is gripping in interest. Bernhardt is the perfect mistress of gesture, pose and expression, and the pictures make the story thrillingly plain.

Rejane followed the example of Bernhardt, and, calling together the members of the celebrated original company, she played "Sans-Gene," that sparkling, intensely dramatic comedy of the Napoleonic era. Rejane entered into the play with the spirit of a school girl. Among Parisian favorites she is the most celebrated for the free play of the body as a medium of expression, and the story unfolds on the reels with sharp emphasis and unmistakable distinction. "Sans-Gene" makes three reels of 3,050 feet.

Both stars were immensely pleased with the pictures when they watched them in the studio, and each expressed a wish to present more of their masterpieces for the motion picture camera. "If I could have watched myself in motion pictures at rehearsals I would have been a better actress," remarked Bernhardt, and Rejane declared that to watch them was a liberal education in stagecraft.

State rights of these remarkable reels are now on sale by the Franco-American Film Company, in the Times Building, and from present indications it will be only a short time before the rights of every State in the Union have been disposed of. Many managers of legitimate playhouses have declared that while they would not present the everyday motion picture, they would gladly put on Bernhardt and Rejane. In all these reels consume two hours and a half for presentation, and give an entertainment of magical attractiveness.

MANAGERS TO FIGHT TOWNSEND BILL.

The producing managers, dramatists, theatre owners and the representatives of various organizations interested in theatrical affairs met in the offices of the Producing Managers' Association, Thursday, Feb. 8, to select a committee to present the opposition to the amendment to the copyright law introduced by Congressman Townsend, of New Jersey.

Representative Townsend's bill seeks to change the present law making moving picture companies liable to not less than one hundred dollars for the first and fifty dollars for every subsequent performance of a copyrighted play to a "recovery by the copyright proprietor not to exceed one hundred dollars" for the whole infringement.

Resolutions were passed opposing Congressman Townsend's bill, and a committee composed of Augustus Thomas, Chas. Klein, William A. Brady, Charles Burnham, David Belasco, Joseph Brooks, Ligon Johnson, A. W. Dingwall, Victor Herbert, Sidney Rosenfeld, Louis Mann, Louis Werba, Marc Klaw, Mark C. Luescher, W. D. Mann, A. M. Miller, Hollis E. Cooley, Harry Doel Parker, Francis Labadie, Robert Campbell, George Broadhurst, Philip H. Barthomiae, Jules Eckert Goodman, J. H. Clark, Arch Selwyn, Alice Kauser, Daniel Frohman, Shirley Burns, J. J. Shubert, Winthrop Ames, Harrison Grey Fiske, Henry B. Harris, George M. Cohan, Sam H. Harris, George C. Tyler, Charles B. Dillingham, Lew Fields, Joseph Weber, Jas. K. Hackett, Felix Isman, Henry Arthur Jones, L. A. Wagenhals, Colin Kemper, Geo. Hobart, Henry Blossom, Harry P. Mawson, Joseph Herbert, Harrison Rhodes, Thomas A. Wise, Edward Sheldon, John Cort and Al. Woods, will go to Washington to be at the hearing of the proposed amendement, which takes place on Wednesday, Feb. 14.

◆

ENGAGED FOR "THE RAINBOW."

Effingham Pinto and George Pierce have been added to the cast which Henry Miller is rehearsing for his support in A. E. Thomas' new play, "The Rainbow." The cast includes at present: Robert Slow Gill, Malcom Dunn, Charles Hammond, George Pierce, Daniel Pennell, Effingham Pinto, Fania Marinoff, Laura Hope Crews, Hope Latham, Ruth Chatterton, Ethel Martin and Ruth Holt Boucicault. "The Rainbow" will be produced at the Apollo Theatre, Atlantic City, on Monday evening, Feb. 26. After a week's engagement at the Columbia Theatre, in Washington, it will be brought into one of the theatres in Long Acre Square.

◆

LACKAYE TO OPEN FEB. 20.

"The Curious Conduct of Judge La Garde," in which Wilton Lackaye will star, will open in Trenton, N. J., on Feb. 20.

A SCENE FROM "CHILDREN WHO LABOR,"
Produced in co-operation with National Child Labor Commission. To be released Feb. 23, by the Edison.

"THE TOP O' TH' WORLD."

Fred Bailey writes: "Just a few lines in regard to the Bailey & Austin 'Top o' th' World' Co. It has been rumored that we have closed several times this season, which is not true. This is our twenty-second week, and business is good. We are booked up until June. The only week we layed off was the week before Christmas, and we could not play that week on account of my being very sick. The show is still under the management of Bailey & Fitzgerald. Carl Burton, formerly musical director with Lulu Glaser, has joined for the rest of the season. With best wishes, I remain sincerely yours, FRED J. BAILEY."

◆

JOHN KENNY, chief doortender at the City, New York, mourns the loss of his mother, who died last week.

BELASCO A BUYER.

David Belasco was a large buyer at the sale of the Richard H. Halsted collection, at the American Art Galleries, on Feb. 9, picking up many Oriental art objects.

◆

ENGAGED FOR "ROSEMAID."

Werba & Luescher announce the engagement of J. Humbird Duffey, for the leading tenor role in their coming production, "Rosemaid."

◆

EARL FLYNN AND NETTIE McLAUGHLIN write: "We caused a sensation when we introduced our idea of the 'Texas Tommy.' It's a hit and then some more. We are now playing San Francisco, but will be going East shortly."

CONCERNING TED D. MARKS' RELIEF FUND.

When the serious illness of Ted Marks was announced a short time ago, a committee called upon Geo. M. Cohan to discuss the question of funds for Mr. Marks' relief. Messrs. Cohan & Harris promptly offered to give a special matinee performance of "The Little Millionaire" at Geo. M. Cohan's Theatre, on Thursday afternoon, Feb. 15, and tickets were placed on sale accordingly. Owing to Mr. Marks' death, which occurred Feb. 9, the benefit will, of course, not be given. Anyone who has purchased tickets or contributed funds to the entertainment can have their money refunded if they desire, by applying to George F. Considine, treasurer of the proposed benefit, at the Hotel Metropole, New York City. Any money not so claimed or refunded will go toward defraying the expenses incidental to Mr. Marks' illness, burial and the purchase of a monument.

The following letter has been sent to all those who had contributed to the Ted D. Marks' Fund:

FEB. 9, 1912.

"DEAR SIR—It is with the deepest regret that we announce to you the death of our beloved Ted Marks. The close association of the members of the committee, the many friends who have responded to the appeal of the committee, and Messrs. Cohan & Harris, (who tendered the performance of 'The Little Millionaire' and the Geo. M. Cohan Theatre for the purpose of the benefit), with the deceased for many years, rendered it not only inappropriate, but impossible, for them to participate in the performance.

"For the above reason the committee herewith tenders the return of your subscription, and upon receipt of the tickets to the performance by Geo. Considine, Metropole Hotel, New York City, or upon a written request to him for the return of your subscription, same will be promptly refunded to you.

"In lieu of the performance, the members of the committee and friends of the deceased are contributing to a fund to be used for the following purposes:

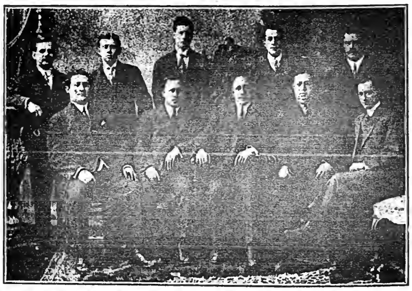
"To pay the expenses incidental to the sickness of the deceased, his funeral expenses, burial plot and a suitable monument. Unless we hear from you to the contrary within the next ten days, we shall consider your subscription as a donation to the above mentioned fund. Very truly yours,

"GEO. F. CONSIDINE, Treasurer."

◆

MANAGER FOUND DEAD.

L. H. Willard, manager of the Jersey Shore (Pa.) Opera House had been dead in his bed in the building for two days when the body was discovered by his young son.



MOTION PICTURE EXHIBITORS' ASSOCIATION OF GREATER NEW YORK.

Seated, left to right—O. L. Lamberger, H. J. Jacobs, Samuel H. Trigger, A. D. Jacobs, Sidney Ascher.

Standing, left to right—S. Schwartz, J. Coufal, R. Whitten, I. Rosenthal, William G. Janson.

FRANK DANIELS NEARLY DROWNED.

Frank Daniels is recovering from the effects of his plunge in the Miami River, Florida, on Wednesday night, Feb. 9. Mr. Daniels narrowly escaped drowning, and nearly carried down a negro waiter who tried to rescue him.

In stepping from the dock to the tender of his houseboat, "While-a-Way," at Miami, Fla., Mr. Daniels lost his footing and fell into the water. The waiter jumped in after him and attempted to drag him out. Mr. Daniels threw his arms about the negro and almost pulled him under. Henry Farmer, of Chicago, jumped into the tender, rowed to the struggling men and pulled them out.

◆

TREASURERS' CLUB BENEFIT.

The Treasurers' Club of America will hold its annual benefit at Wallack's Theatre on Feb. 25. Messrs. George M. Cohan, Raymond Hitchcock, William Collier and Maude Raymond have volunteered.

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EARLY HISTORY OF NEGRO MINSTRELSY

ITS RISE AND PROGRESS IN THE UNITED STATES

BY COL. T. ALLSTON BROWN.

Ethiopian minstrelsy, with its accompaniments of wit and drollery, became one of the standard amusements because of the strong appeal it made to the masses who were touched by its simple melodies and its effusions of genuine wit.

In its proper place we confess to a tender admiration for burnt cork, and we believe that one of the moral uses of colored minstrels is to give increased amusement to the fagged public. We admire the "middle-man." We respect the quiet and simple dignity with which he endures the jests and ignorance of those frivolous creatures, the "end men." We reverence, too, the vast intellectual acquirements he displays when applied to for information by those witless waifs, and his unlimited capacity for propounding conundrums, and correcting the errors in grammar and pronunciation of "brudder-bones" and "tambo." He is the minstrel mentor to a brace of African Telemachuses, but he labors under the disadvantage that so many great minds labor under of being dwarfed by the circumstances by which he is compelled to remain surrounded. He is continually letting himself down to the capacities of the rest of the troupe, now making smooth a piece of disjointed syntax, now letting in light upon some scientific misconception, now ploddingly endeavoring to understand the tangled anecdote that one of his associates is telling, and now the victim of a heartless jest that one of them has perpetrated, but always the same genial, gentlemanly, unruffled creature, surveying the end-men—those silly black butterflies at either terminus of the footlights—with the smiling forbearance which comes of innate superiority. Probably without a possibility of doubt we can safely say that William Bernard, of the San Francisco Minstrels, had no living equal as an interlocutor or middle-man.

The community owes much to those representatives of the negro who, by talent and industry, divested the black face entertainment of the coarseness and vulgarity that once characterized it; for amusements have an influence as well as other popular demonstrations, and when that influence tends only to the production of fun and harmony, no sensible or feeling mind can object to the popularity of an entertainment that can certainly do no harm and which will at times help to drive care from the aching heart, or tend to divert the musical taste in a channel that is correct, simple and pure.

Many people wonder why minstrel music has so broad a hold upon the public taste, and why the cork opera, with its threadbare smartness and everlasting repetitions, so stubbornly defies the ordinary revolutions of the public taste. But the explanation is furnished on the one side by the talent and ever-springing "animal" wit of such men as Billy Birch and Charley Backus, while, on the other hand, the genius of Tom Moore—denied by artists any lofty place in music—is the unseen shrine at which, through these touching minstrel tunes, the millions of our race on both sides of the Atlantic, who love music solely for its melody, bow down and worship. Nothing could remain heavy, or be stale when handled by such men as Birch and Backus. The merest commonplace, under their grotesque touch became at once imbued with their overflowing fun, and every thought received a form so ludicrous that it could not fail to electrify an audience.

It is this singular faculty of diversifying sameness which we have designated *animal wit;* not because it is grovelling and low, but because instead of depending upon idea or upon verbal turn, it consists mainly in a certain indescribable magnetism of manner, which is usually involuntary with the actor, but which surprises and irresistibly captures the risibles of every looker on. A dull story, which in ordinary hands would send every listener yawning to his bed, would, when told by one of those comedians, fairly split the sides of the gravest of his audience. Those who look on everything with a serious face will find in the popularity of negro minstrelsy, among the educated classes, a singular illustration of the close connection that exists between Puritanism and extreme frivolity. Scores of persons who would think it wicked to see the highest work of dramatic art, performed by the finest company in the world, will, with the utmost complacency, spend a long evening with the minstrels.

When minstrelsy was in its infancy the opening part was always the great feature of the evening's entertainment, the simple yet beautiful ballads touching the great heart of the masses, while the well-told jokes and conundrums of the end-men leavened the whole with a spice of life and joyousness which sent the audience to their homes in a delightful frame of mind. In those days the members of the troupe appeared in the first part dressed as humble laborers or slave hands of the Southern plantations, and afterwards as dandy darkeys of the North. Many changes have since taken place. Negro minstrelsy of the present time is quite a different amusement to that given in the olden times. If our minstrel managers would give simple, touching melodies, more real negro minstrelsy instead of so much tomfoolery and lavish scenic display and wardrobe, it would engender a more healthful tone and prove more attractive and beneficial in the end.

When and why should genuine negro minstrelsy be refined? Was there anything coarse and vulgar about the sports and songs of a group of field hands who enjoyed themselves on the lawn and amused the planter and his friends and family on the veranda? Never! What might be considered vulgar in minstrelsy has been introduced by performers who prefer the boisterous guffaws of the gallery to the more subdued and dignified plaudits of the orchestra.

ORIGIN OF NEGRO MINSTRELSY.

For nearly seventy years negro minstrelsy has been one of our public amusements. Ever since 1843 it has been steadily improving. The plantation darkey who sung about the ham-fat and danced the essence, is a thing of the past, and "Old Black Joe" traveling back to Dixie is an absurdity and an anomaly in the present day.

Much has been said and written of this popular branch of amusement—as to where it had its origin, who were its originators, etc. As early as 1799 a Mr. Graupner blacked up and appeared at the old Federal Street Theatre, Boston, and sang a song of a negro, in character, in the part of the poor African slave, in the play of 'Orinoko; or, the Slave." This was on the 30th of Dec., of that year.

Lewis Hallam the younger was the original Mungo in America. Mungo is a stage negro, and Mr. Hallam did it at the John Street Theatre, New York, May 29, 1769.

"Pot-pie" Herbert blackened his face and publicly sang a song on the stage at the Albany (N. Y.) Theatre, in 1815. When the curtain rose the immense audience were astonished to see appear before them, dressed and blacked-up, a man the perfect representation of a full blooded African. When he commenced singing to an original air the excitement was great.

The following is the song. It was called

"SIEGE OF PLATTSBURGH."

Tune—"Boyn Water."

Back side Albany, stan' Lake Champlain,
One little pond, haf full o'water,
Plat-tes-burg dare too, close 'pon de main,
Town so small—he grow bigger dough here-
arter.
On Lake Champlain
Uncle Sam set he boat,
And Massa M'Donough he sail 'em;
While Gen'ral M'Comb
Make Plat-tes-burg he home,
Wid de army, whose courage nebber fail 'em.

On 'lebenth day of Sep-tem-ber,
In eighteen hund'ed an' fourteen,
Gubbener Probose, an' he British soger,
Come to Plat-tes-burg a tea party courtin';
An' he bout come too
Arter Uncle Sam boat,
Massa 'Donough da look sharpe out de
winder—
Den Gen'ral M'Comb,
(Ah! He always a'home.)
Catch fire too, jiss like a tinder.

Ban! bang! bang! den de cannons gin to
roar
In Plat-tes-burg, an' all 'bout dat quarter;
Gubbener Probose try he hand 'pon de shore
While he boat take he luck 'pon de water—
But Massa M'Donough
Kneck he boat in he head,
Break he hart, broke he shin, 'tore he
caffin in,
An' Gen'ral M'Comb
Start ole Probose home—
Tot me soul den, I mus' die a'laffin'.

Probose scare so, he lef' all behine,
Powder ball, cannon, tea-pot an' kittle—
Some day he cotch a cole—trouble in he mine,
'Cause he eat so much raw an' cole vittle—
Uncle Sam berry sorry,
To be sure, for he pain:
Wish he wuss heself up well an' harty—
For Gen'ral M'Comb
An' Massa M'Donough home,
When he notion for anudder tea party.

As the song proceeded in detail with the incidents of the battle and final success of the American Army, the excitement increased to the highest intensity, and the enthusiasm became uncontrollable. The curtain was again rung up and the song again sung, and this was continued until the manager was compelled to apologize for the exhaustion of the singer. So great was its success that Pot-pie Herbert was engaged to open at the Park Theatre, New York. The tune in which it was sung was the most musical and characteristic of the rich African melody ever heard, and the verse was flowing and disclosed poetic talent.

George Nichols, the clown, attached many years to Purdy Brown's Theatre and Circus of the South and West, was also among the first of burnt cork gentry.

Nichols was a man of no education, yet he was the author of many anecdotes, stories, verses, etc. He was original. He would compose the verses for his comic songs within ten minutes of the time of his appearance before the audience. His "flights of fancy" and "flashes of wit" were truly astonishing and highly amusing. Nichols first sang "Jim Crow" as clown in 1834, afterwards as a negro. He first conceived the idea from a French darkie, a banjo player, known from New Orleans to Cincinnati as Picayune Butler—a copper colored gentleman, who gathered many a picayune by singing "Picayune Butler is Going Away," accompanying himself on his four stringed banjo. An old darkey of New Orleans, known as "Old Corn Meal," furnished Nichols with many airs, which he turned to account. This old negro sold Indian meal for a living; he might be seen from morning till night with his cart and horse; he frequently stopped before Bishop's celebrated hotel and sang a number of negro melodies. He possessed a fine falsetto and baritone voice. Corn Meal picked up many bits and pics for his singing.

A brother to Arch Madden, the clown, sang negro songs on a raised platform at the old Vauxhall Garden, in New York, in 1828, one refrain of his songs reading:

"Come, brudder, let us go off to Hayti,
There we be as grand as Gen. Lafayette."

He also sang negro songs at the Military Garden, kept by Gen. Storms, southwest corner of Broadway and Prince Street, New York. Bob Farrell, an actor, sang "Zip Coon," composed by Nichols. Lewis Hyel, of Brown's Company, sang "Roley Boley," by Nichols. Nichols first sung "Clar de Kitchen." This song he arranged from hearing it sung by the negro firemen on the Mississippi River. The tune of "Zip Coon" was taken from a rough jig dance, called "Natches Under the Hill," where the boatmen, river pirates, gamblers and courtesans congregated for the enjoyment of a regular hoe-down, in the old time. Sam Tatnall, the equestrian, sang "Back Side of Albany." John and Frank Whittaker sang "Coal Black Rose" in 1830. Bill Keller, a low comedian, of Philadelphia, was the original "Coal Black Rose." John Clements, leader of the orchestra for Duffy & Forrest, composed the music. George Washington Dixon created a furore by singing this song; also "Long-tailed Blue," "Lubin Rosa," and other plantation songs, at the Chatham Theatre, New York, under the management of Flynn, in 1829, when Sloman commenced singing buffo songs. Dixon commenced singing buffo at the Albany Theatre in 1830. In July, 1830, he was at the Park Theatre, New York, announced as "The celebrated American buffo singer," and continued to get his name at the head of the bills. *The New York Mirror* of Aug. 7, 1840, said:

"We do not exactly understand on what he founds his claim, unless it be impudence; and we are strongly urged to this conclusion by a comparison between the gentleman and Mr. Placide, whose name is to be found the same night Dixon appears, in small letters, while Dixon's is in capitals. Dixon swings about his limbs with the same vile motion which Mr. Sloman used to rejoice in; but he has neither Sloman's voice nor humor, and in his imitations of African character he is far inferior to Blakely."

Mr. Dixon first appeared in Philadelphia, at the Arch Street Theatre, June 19, 1834, and sang his prize extravaganza of "Zip Coon," for the benefit of Andrew J. Allen.

When the cholera broke out in Philadelphia, he published a "Cholera Gazette," giving, day by day, the exact state of the city's health. Just at mid-day, each day, there assembled in front of the Health Office, a crowd, dense enough to breed a cholera, to listen to the report of the Board of Health, on the cases and deaths of the previous twenty-four hours. And as true as the bell struck twelve, so true would Dixon come forth, and from the elevated step announce the calamities of the time. But the cholera left, and so did Dixon.

In May, 1836, he visited Boston, and what his reception was there we refer to the following, which we extract from the Boston *Courier* of that date:

"This fellow, the notorious 'buffer singer' and humbug, who has been vagabonding about the country for many years, is at last likely to obtain a steady home and something useful to do. He has been arrested for forgery and lodged in jail. The stupendous amount of thirty dollars is what he is 'in for.' He will be remembered by many of our citizens as the competitor of Mons. Chabert, in the fire-eating business, and for the ignominious manner in which he retreated from his dangerous victuals when the glowing meal was placed before him. He succeeded no better in his attempt to take poison for a living. He is the most miserable apology for a vocalist that ever bored the public ear. Any hearer of taste would much prefer a dose of ipecacuanha to hearing him sing."

In 1830 we find him in New York, publishing a paper called the "Polyanthus," which dealt in personal abuse; he suffered six months' imprisonment for an alleged libel on the Rev. Dr. Hawks, rector of St. Thomas' Church.

In 1852 he was living in New Orleans. He is said to have been the cause of the death of Miss Missouri, by publishing a filthy article against her in his notorious sheet. Dixon died at the Charity Hospital, New Orleans, March, 1861.

Barney Burns, known from Quebec to New Orleans as a job actor, first sang "Long-tail Blue" and "Sich a Getting Up Stairs," written and composed by Joe Blackburn.

Burns was very eccentric and talented, and originated many of the best "gags" still popular with his successors. He was famous as a clown in the circus. He was the first clown to sing "Jim Crow" in a circus, the song having at that time just been popularized by Daddy Rice. Joe Blackburn was originally trained for the Roman Catholic priesthood, but proved a great favorite as a circus clown. He was the first American clown to visit England. He died at Memphis.

The first to do "Lacy Long" were Dan Gardner, Barney Williams and S. S. Sanford.

The first black "clown" was William Donaldson; he had been a minstrel performer. He first appeared in the circus ring in Philadelphia.

The first song ever sung on any stage by a band of minstrels was "The Boatman's Dance," by R. W. Pelham.

De boteman dance, de boteman sing,
De boteman's up tu eberyting,
Wen de boteman gets on shore
He spends his monne den work, fo mo.

Chorus—Dance de boteman dance,
Dance de boteman dance,
Dance all nite till brord dalite,
Den go hum wid de gals in the mornin.

Hi ro, de boteman ro,
Flotin doun the riber, de Ohio,
Hi ro, de boteman ro,
Flotin doun do riber, de Ohio.

I went on board de oder da,
Tu here wat de boteman had tu sa,
Wen I lef mi pushun lose
Dey kramm'd me in de kalabuse.

I kum dis time an kum no mor,
Lef me luse and I'll go on shor;
Dey tole dey was a bulli krew,
Wid a hooser mate an capten teo.

Wen yu go tu de boteman's ball
Dance wid mi wife or don't dance at all,
Skyblu jacket and tarpaulin hat,
Look out niggers fo de nine-tale kat.

De boteman he is a lucky man,
Nun kan do as de boteman kan,
I neber sor a pritte gal in my life
But dat she wus sum boteman's wife.

In 1835 a miscellaneous entertainment was given at the Patriot House, in Chatham Square, New York. Dan Gardner was the wench-dancer, and William Whitlock made his first appearance on the stage here in the negro sketch of "Oh, Hush."

A young man by the name of Lester first composed and sang a song called "Sitting on a Rail;" also another he called "Gumbo Chaff." This was about the year 1836. In 1836 P. T. Barnum traveled with Aaron Turner's Circus, and in consequence of some of the negro performers of the company having left at Camden, S. C., Barnum blacked himself thoroughly and sang the songs, "Zip Coon," "Gittin' Up Stairs" and "The Raccoon Hunt; or, Sitting on a Rail." T. D. Rice accumulated quite a fortune by singing the song of "Jim Crow" and "Long Tail Blue."

In 1837 an entertainment consisting of equestrianism and minstrelsy was given at the Lion Theatre, Boston, commencing on Feb. 22. A burlesque Ethiopian opera was given. "Oh, Hush," was performed with E. Harper (the original representative) as Gumbo Cuff, *alias* Jim Brown. Hall appeared as Sambo Johnson, Reeve as Pest Williams, Ruggles as Clem Green, Churchill as Col. Ben, Knapp as Joe Harris, Robinson as Pompey, and Mr. Nathan as Miss Dinah.

"Daddy" Rice appeared at the Chatham Theatre, New York, in November, 1843, in the farce of "The Foreign Prince; or, Nigger Assurance;" also in "Bone Squash Diable."

During the year of 1838 E. P. Christy, Dick Silter, John Daniels and John Perkins, a negro jig dancer, who played on the jawbone, were giving entertainments in Child's Alley (now Pine Street), Rochester, N. Y. They charged three cents each admission. They all blacked up and had bones, tambourine, banjo (made out of a gourd), fiddle, jawbone (horse's), and triangle. The bones used were horse-rib, fifteen inches long. E. P. Christy was the originator and manager.

In 1838 James Sanford played the "Black Doorkeeper" at the Franklin Theatre, New York. Charles Jenkins and G. W. Pelham appeared at the Museum, New York, in January, 1842. The same month Frank Diamond, Billy Whitlock and Tom Booth appeared at the Arcade Garden, 255 Bleecker Street, New York. At the same time Dick Pelham, Master Chesnut, Dick Van Bremen and Joe Sweeney performed at the Bowery Amphitheatre, New York. In April of the same year Frank Diamond and Whitlock were at the Chatham Theatre, New York.

(To be Continued.)

Sozodont
FOR THE
TEETH AND BREATH

SOME CORK AND SAWDUST "THINKS" OF THE PAST.

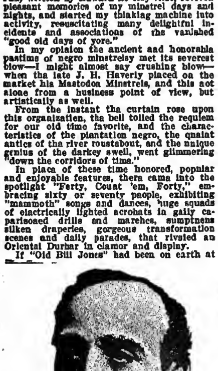
BY KIT CLARKE.

An article recently printed in THE CLIPPER, written by Edward Le Roy Rice, revived pleasant memories of my minstrel days and nights, and started my thinking machine into activity, resuscitating many delightful incidents and associations of the vanished "good old days of yore."

In my opinion the ancient and honorable pastime of negro minstrelsy met its severest blow—I might almost say crushing blow—when the late J. H. Haverly placed on the market his Mastodon Minstrels, and this not alone from a business point of view, but artistically as well.

From the instant the curtain rose upon this organization, the bell tolled the requiem for our old time favorite, and the characteristics of the plantation negro, the quaint antics of the river roustabout, and the unique genius of the darkey swell, went glimmering "down the corridors of time."

In place of these time honored, popular and enjoyable features, there came into the spotlight "Forty, Count 'em, Forty," embracing sixty or seventy people, exhibiting "mammoth" songs and dances, huge squads of electrically lighted acrobats in gaily caparisoned drills and marches, sumptuous silken draperies, gorgeous transformation scenes and daily parades, that rivaled an Oriental Durbar in clamor and display.



Kit Clarke

If "Old Bill Jones" had been on earth at that time he would have reared up on his hind feet and openly declared that anybody who could possibly discover even a remote resemblance to negro minstrelsy in this entire production was a cowboy, a horse thief, and a two-story ding-bat liar, by gosh!

And while the black face, spectacular invasion, mixed occasionally with a small assortment of white face, was not negro minstrelsy by some sixty thousand miles, it appeared to be exactly what the public wanted and was willing to pay for, and the public got it and a lot more of it in copious doses.

When other energetic and ambitious managers heard the noise and observed the consequent amazing financial results, they promptly adopted the advanced spectacular proposition, and zoological dictionaries were searched with microscopes in digging up long and hard names to bestow upon new and big bunches of burnt cork crusaders.

Among them came the "Megatherium" Minstrels, which "Dick" Hooley and "Billy" Emerson pushed out, and which sunk money in massive lumps, and the "Gigantean" Minstrels, which M. B. Leavitt organised, and when he became tired of the adventure, the wrong side of the ledger exhibited a loss of something close to one hundred thousand cold American dollars.

In three or four years these exaggerated minstrels petered out, and old time negro minstrelsy went with them—completely erased from the public mind, never again to attain its former welcome and general popularity.

Two hundred dollars daily was a rather heavy expense for an old time minstrel company to assume, and it is only requisite to compare this figure with the daily expenses of the spectacular shows to discover another "severe blow" to the old art far more effective than its desertion by a few performers for white face drama.

In January, 1865, I leased Bryan Hall, on Clark Street, Chicago, for a season of twelve weeks, and organized and played a company of twenty-two people under the name of the Empire Minstrels, with a salary list of much less than five hundred dollars weekly.

There was nothing spectacular about this show or its expenses, but just a plain, old time negro minstrel company, with the "coon" element predominating, yet in the twelve weeks I cleared several thousand dollars, closing only because I was under contract to go in advance of Adam Forepaugh's Show.

How long a period would a similar company exist in New York at present, and in this era of circus minstrelsy?

Yet with this company there appeared, for stated periods, Eph Horn, Sher. Campbell, Sam Sharpley, Ben Cotton, Billy Manning, Johnny Allen and Unsworth and Eugene, and it was here that Billy Emerson, Johnny Allen and Billy Manning organized and started Emerson, Allen and Manning's Minstrels, one of the most popular organizations of its kind ever placed before the public.

This was, indeed, a splendid minstrel company, and met with great prosperity, and this very great prosperity caused its final dissolution, which began in internal dissensions between the owners and ended in fisticuffs and separation.

This "agreement to disagree," however, was not phenomenal, since it really appears as if the minstrel boys of ability, from that day to this, were all equally well developed in the art of "slugging," and no minstrel company was ever organized, in which performers were owners, that failed, sooner or later, to develop prolific internal dissensions that often resulted in first class fights, and finally in separation.

From the Mastodons there graduated Barlow, Wilson, Primrose & West's Minstrels, which, because of disagreements, caused separations and reorganizations until no less than six different companies followed in quick succession, and all met with considerable success until family fights "busted" them. For such results there were, of course, many reasons, but I think the principal cause was an overdose of sudden, brain-affecting prosperity—something that few men, even ordinary men in other walks of life, find it difficult to assimilate with equanimity.

Because a number of talented black face comedians left minstrelsy to gain additional fame and dollars in drama, most assuredly redounded to the credit of the old art, since it conclusively proved that the actors on the minstrel stage were men of no ordinary ability.

I have always thought there was a wide difference between the negro minstrel, the delineator of the quaint negro character, and the black face comedian, exemplifier of "every old thing" to win a big laugh or "kill 'em dead," and nearly all of the corkonians of the past, present and probable future, come under the latter definition.

Some of these, too, are really fine performers, talented, artistic, humorous and most original, while the fact still remains that the coat of cork often leads to great success when the identical exhibit done in white face would probably be pushed down into the cellar.

Much publicity has been given to the names of many who moved from minstrelsy into the dramatic firmament, yet there is one name I have never seen printed in this connection—the name of one of our most illustrious actors; indeed, I believe he was the most versatile and accomplished actor the American stage has ever known, a man who could act Sir Giles to-night, Hamlet to-morrow, Richelieu the next, and follow these with a black face song and dance or an "essence" that had but a single rival—Cool Burgess. I refer to E. L. Davenport, whose memory, among many old departed friends, is the best of all to me.

It would appear that anybody who covers his face with cork at once becomes a negro minstrel, but I cannot see it that away, since few, if any, ever pretend to imitate the colored race. Even Sweatnam, one of the most original and talented black face artists that ever lived, is not a negro minstrel, and Thatcher, Dockstader, George Wilson or George Evans, with scores of others, calling themselves such, are simply eccentric comedians.

Billy Emerson's strongest effort was a rollicking Irish song, "Moriarity," and Carroll Johnson made an immense hit with Kennedy's Irish Song, "I Owe Ten Dollars to O'Grady," while Sweatnam's end song and greatest hit was celestial to the last degree, "Little Ah Sid"—a gem of the very first water, but quite some distance from anything of a negro character.

An exhibit of Irish, Hebrew, Italian, Chinese and other foreign characters, in black face make-up, has helped some in putting negro minstrelsy into its little bed, and even in "vodvill" the true negro is mighty scarce.

Where, oh where, can we find the prototype of Billy Manning in his inimitable "Mrs. Dittmus' Party?" Where will we find another "Boy, Go 'Way from Dat Dar Múel," of McAndrews?

I think that more substantial talent was embraced in the Leavitt show than in any similar company ever organized, which, *en passant*, embraced several of the talented people named by Mr. Rice in his CLIPPER article. Among these was three famous quartettes—the musical group of Woods, Beasley and the Weston Brothers, the great acrobatic song and dance team of Seaman, Somers and the Girard Brothers, known as "The Grotesque Four," doubtless the strongest act of its kind ever seen upon the stage, and that constellation of true negro minstrel talent, called "The Old-time Quartette," who gave an exact reproduction of the "Virginia Serenaders," the original of all minstrel presentations.

In this act appeared one of the veritable founders of minstrelsy, Dan Emmet, who organized and rehearsed the act, which, besides himself, included Sam Sanford, Dave Reed and Archie Hughes, and as I watched this act night after night, for I was the manager of the company, its unique quality, its absolute originality, its artistic versatility and its general excellence impressed me greatly, and I thought then, and still believe, that its associations and superb production made it by far the most interesting act the minstrel stage has ever seen, or ever will see.

Yet fine as was this act it never "caught on" with the public, for even then "old time" minstrelsy had gone glimmering. Only upon a single occasion did the act win large applause, and this occurred in Atlanta, Ga., while even then the applause went out for Dan Emmet. The house was crowded, and as the curtain rose upon the Virginia Serenaders an enthusiast in the balcony shouted in a great big voice: "Three cheers for the author of Dixie!"

Although it happened many years ago, I seem yet to hear the tumult, the volcanic noise of that vocal tornado, and can imagine as I saw him then, Emmet standing and bowing low while his hand grasped the back of his chair for support. After the show that night Emmet and myself consulted about the act, seeking a reason for the light impression it usually made, when he suggested that its present form be dropped and in its place to introduce the entire company in a huge "walk around," just as it was done at Bryant's Minstrels, presenting "I Wish I Was in Dixie," with the author as the leading character, and with an appropriate moonlight cotton plantation scene as a background.

This idea was promptly accepted, but was never completed for the interesting reason that a few days later Mr. Leavitt visited the show and "fired" me unceremoniously with the emphatic assertion that I was not worth a "continental ——."

This little *pas de seul* forever terminated my association with that energetic gentleman, my position being assumed by J. H. Surridge, and I sailed for New York.

Hardly had I landed in the metropolis when a messenger brought me a letter saying that J. H. Haverly desired to have me call upon him at the Fifth Avenue Theatre, to which I gave no attention. The following morning "Bob" Filkins came to me and said "the governor" wanted me to come right up and see him on a matter of large importance but I told "Bob," who was a prince among good fellows, that "the governor" had mechanics at his service who could put in plain typewriting what intelligence he desired to convey.

My reason for this was that but recently I had "bucked" the Haverly show, and had "lambasted" it as hard as I knew how, and I did not care to have a "gabfest" with another minstrel king so quickly after the Leavitt matinee.

The following morning a carriage landed at my door and Mr. Haverly was before me and offered me an exceedingly liberal business proposition, after which he asked why I had left Mr. Leavitt. I replied that Mr. Leavitt had "fired" me in cold blood, and said to me right out loud that I was not worth a "continental ——."

"That's a mighty good reason," said Mr. Haverly, and on the following afternoon, at Harrisburg, Pa., I became manager of Haverly's Mastodon Minstrels, superseding Joe Mack.

Negro minstrelsy has been forgotten, is not understood, while black face comedians, and a vast number who think themselves such, have flooded "vodville" with alleged acts and wild-eyed eccentricities to such an extent that interest in cork has been pretty well eliminated. Even the few traveling minstrel troupes that are still in existence venture an entire week in New York with no little timidity.

I am glad to acknowledge that I always was, and always will be, fond of minstrelsy, and indeed it is about the only kind of an entertainment that, in these times, can induce me to leave my home at night. When George Evans brings his actors to the "City of Churches," in which I am permitted to live, I never fail to go back on the stage, sit on a real working trunk, and proceed to enjoy a talk with a minstrel, as well as the familiar sight of burnt cork and its fragrance.

I think it stimulates the circulation of the blood, and has an excellent effect upon my system, for the man who has once lived upon this "health food" never forgets its stimulating qualities, and although more than a quarter of a century has flown since I dropped the reins, I confess that whenever I hear the strains of a brass band I want to get out and lead the parade. Tom Moore was just about right when he sang:

"You may break, you may shatter the vase if you will,
But the scent of the roses will cling to it still."

I recall the important fact that once upon

THE PIONEER OF BURLESQUE
BOB MANCHESTER'S
FAMOUS CRACKER JACKS
SUCCESS TO ALL IS MY SINCEREST WISH HARRY LEONI, MANAGER
THE MODEL VENUS OF BURLESQUE
RUBY LEONI
HEUMAN TRIO
A BICYCLE ACT OF QUALITY
WILLIAMS and BROOKS
ECCENTRIC COMEDIANS
IN THE SECOND EDITION THE NEW CADET
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JOHNNY JESS
A JOLLY, CLEVER COMEDIAN
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a time I wrote a burlesque for production in black face, my topic being national in theme, the Credit Mobilier scandal, which destroyed the aspirations of James G. Blaine for the presidency. It was a magnificent example of literary ability, this burlesque of mine, full of action, witticisms, topical hits and songs, and loaded with sarcastic "jabs" at politics and politicians. I sent the manuscript to Charley Backus, who read it, submitted it to Birch, Wambold and Bernard, and then returned it to me with but a single word of comment—'Punk.'"

"Did I toss the dainty thing into the fire?"

"No, sir."

"Did I rip it up?"

"No, sir."

"Did I store it away for future ages to enjoy?"

"Nein, Mein Herr."

I mailed it to my friend, Pony Moore, in London, who, by return mail, thanked me very much and assured me he would give it consideration. About fifteen years later, while Pony and myself were enjoying a pleasant hour at Gatti's, I happened to remark: "Say, Pony, do you remember that fine burlesque I sent you, and which you said you would consider?"

"Of course I do, and very well indeed," he replied.

"Well, what became of it?"

"I'm considering it yet."

The wall of my library holds a large and handsome crayon portrait of myself, made when I was a "corking" good looking young fellow, and every time I see it I am reminded of an incident which occurred in St. Louis. On the day the Mastodons opened at the Olympic Theatre, photographs of the company in a group and myself alone were made by Fox, a well known photographer of that city.

Seven months later, when we again appeared in St. Louis, I was leisurely strolling along Fourth Street when my eye caught sight of a greatly enlarged crayon portrait of myself in the window of Fox. It was superbly made, and I stepped inside and inquired the price. A beautiful little girl, some ten or twelve years of age, said she thought it was not for sale, as her papa had taken great care in making it, but she would inquire, and went upstairs for this purpose. I seized the advantage of the moment, lifted the picture from the window and carried it outside. Just as I stepped into the place the child came down stairs and said emphatically that it was not for sale at any price. I bid her good-bye, had the picture carefully boxed and shipped to my home. That night Mr. Fox came to the theatre in a towering rage, accused me of stealing the picture, threatening everything he could devise from a "punch in the jaw" to imprisonment for life.

In all my experience I have never seen a man so thoroughly angry, so ferociously threatening, and yet, in half an hour the matter was amicably settled by paying him fifty dollars, while the beautiful little girl mentioned is now known as Della Fox.

About the best "send off" that ever decorated my manly form emanated from this same good old St. Louis, and occurred while I was manager of Haverly's Mastodon Minstrels. A coterie of friends were assembled in the smoking room of the Planters Hotel when a letter was brought to me, and at once recognizing the writing of the address, and oblivious to my surroundings, I kissed the envelope. Just then a dozen hoots and guffaws broke out, and Charley Spaulding said:

"Now, look here, Kit, that won't do. Too spooney for anything. Confess now, your wife didn't write that letter?"

"No, she didn't," I replied. "It's from my best girl."

We all sat down and chatted a bit, when Pat Short said: "It's no use, Kit, you've got to read that letter to us. We want to know all about her."

"So you shall," I answered. "There it is," and I gave the precious missive to Spaulding to read.

"I guess not," said Spaulding. "We like to chaff a little, but I hope we are gentlemen. The young lady would hardly care to have her letter read by this crowd."

"But I insist upon it," I declared. "There's nothing to be ashamed of, barring the spelling, that is a trifle shaky, I admit. Read it, Charley."

Thus urged, Spaulding opened the letter and read it. There were only a few words. First he laughed, then swallowed suspiciously, and as he finished, threw it upon the table and rubbed the back of his hand across his eyes as if troubled with dimness of vision.

"Pshaw!" he exclaimed, "if I had a love letter like that—" and then he was silent.

"Fair play," cried one of the party.

"I'll read it to you, boys," said Spaulding, "and I think you'll agree with me that it is a model love letter."

And this is what he read:

"MI OWEN deer Pa-Pa—I say mi prairs every nite and WEN i kiss yure pikshure i ask god to bless you. good bi Pa-Pa youre best girl, Elma."

"Among those present" was Tom Garrett, dramatic critic of *The Republican*, who decorated this incident with laces, frills and jewels of language until it filled a column, and it promptly went the rounds of the American press, headed "Kit Clark's Best Girl," while instantaneous and universal fame became mine.

It was an affecting incident, to be sure, but was marred by a trifling error because at that time I had no daughter named Elma; in fact, had no daughter of any name, was not married, and of course received no such letter, while Spaulding and Short were not in the party, and, as a climax, no such party had ever assembled. Garrett had invented the entire outfit, but it was a fine legend, anyway, went on its journey just the same, and I saw it in scores of newspapers.

The entire existence of the circus agent in those days might be correctly described in a single word, hustle, and don't stop for a minute, and if any competition shows up go at it with big guns. Yellow quarter-sheets in vast quantities flooded the land, and the grade and quantity of general and personal abuse those contained were invariably red hot and always sizzling.

I still preserve two examples of such that are, perhaps, the most disreputable specimens of printed and openly circulated personal villification, scandalous abuse and shameful adjectives that have ever been distributed, and they were written by W. W. Durand and Andrew Haight, both past masters of the art, in an effort to "down" our show. I went after these gentlemen, and when I got through, they and their show were wrecked, and the two were in jail at Rock Island, Ill., where, after allowing them a few days to cool off, they were released and advised to "go and sin no more."

But the admonition was a failure, for not long afterwards they, with George W. De Haven, organized a "fly-by-night" affair, called the "Great Eastern," etc., etc., a very inferior little show with a huge and impressive title, and meeting the Forepaugh Show, in Indiana, they again began a campaign of dirty yellow literature.

Once more instructions came to me to chase them and never let up. I did so, and followed them for weeks until they were swamped at Ogdensburg, N. Y., and skipped into Canada, where they were execution proof. And yet, the crowd, outside of these villainous methods, were a mighty fine lot of men, but they cut out an immense amount of hard work for the opposition agent, and just made him "hump" every minute, day and night.

I was agent for the Forepaugh Show until the Autumn of 1870, when I made a verbal agreement with W. C. Coup to go in advance of the newly organized Barnum Show on its inaugural tour in 1871. In November of that year, at the printing office of Clarry & Reilly, No. 10 Spruce Street, New York, I met John O'Brien, a circus owner from Philadelphia, and during a quiet conversation I made an insignificant remark that reflected upon the illiteracy of Mr. Forepaugh. O'Brien returned to Philadelphia, met Forepaugh, magnified my remarks to such an extent that Adam sat down and wrote me a letter, which, for villainous abuse, I have never seen equaled.

I still preserve this wonderful literary effort, and refer to it occasionally when I require a stimulant, since a reading does me far more good than half a dozen hot "sodas."

Eliminating a splendid array of cuss words and vile phrases, the letter reads something like this: "You confounded, low-lived, rotten, lying cur, I hear you are going 'round New York talking scandalous about me. Now, you —— dirty, lying whelp, if I ever hear of such a thing again, you —— petty loafer, I will come over there and club the dirty life out of you. (Signed) Adam Forepaugh.

"P. S.—If you want a situation I will give you $125 a week and your expenses the year round."

This offer was accepted by telegraph, as it was more salary than I had ever been paid before, and I remained with Adam Forepaugh seven years longer.

In 1884 Haverly's Mastodon Minstrels returned from England to the happy land of Klaw and Shubert, and aboard the ship, between stacks of chips, nausea and deck-chairs, I maintained a series of continuous thinking matinees, and after much mental argument reached the decision that it was about time, after twenty-five years of marauding, to bring my criminal career to an harmonious conclusion. This determination induced me to select a nice girl and marry her, and then settle down in the peaceful lanes of commerce.

To give up the active and nervous career of the wandering showman for the quiet, grinding details of a commercial career was a more difficult task than I had conceived, but I always had a mania for "sticking," and eventually became acquainted with "time" and "terms," Bradstret and Dun, and above all, the certain reward of carefully negotiated discounts, short margins and speedy returns.

Since then I have been happily interested in the career of an assortment of "kids," and once in a while lay back in my easy chair and ruminate over the past, and invariably conclude that if I could again live through the former years I would certainly choose the same career. They were good years to me, filled with happiness, romance, pleasure, friends, good health and hard work, and these are the greatest blessings that can come to a human being.

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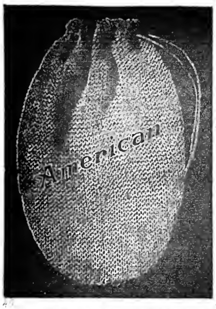

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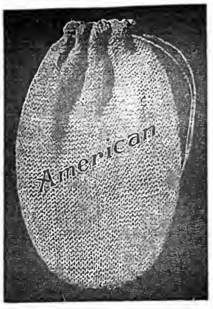

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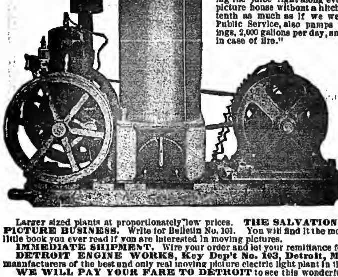

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BASEBALL ITEMS.

GOSSIP FROM HERE, THERE AND EVERYWHERE.

BY W. M. RANKIN.

While we Northerners have been shaking and shivering from cold, wintry blasts, which have covered the fields and hilltops with a mantle of snow, the Highlanders sent a scout South to see if Spring had put the new-born buds upon the trees yet, the first sign that another baseball season is near at hand. During his sojourn in that balmy region, Sir Arthur completed all arrangements for the preliminary stunts of the Highlanders, who will make Atlanta, Ga., their camping ground while on their Southern training trip. The "buds" on the McGraw tree will get a chance to bloom at Marlin, Tex., during this month, and they will only be the advance guard of the small army of ball players from Northern teams who will invade the South during February and March, to have the coat of Winter rust removed from them. This is one of the new-fangled turns the march of improvement has done for our great national game. In "ye olde tyme" the ball players were supposed to be able to "deliver the goods" when the managers "rang up the curtain" on each new season. In those days masks, gloves, chest-protectors, shin guards, and other such artificial means, were an unknown quantity to the ball players, who seemed to have sprung from a hardier and more rugged stock than does the present generation of athletes. But then every season brings out new ideas, for wisdom is infused in every form. This gives the novice the impression that the game is so much faster in his time than it was in times gone by, but as there is no way of computing this, the weight of the arguments are usualy decided by the sympathies of the people when made.

"A local afternoon paper recently made this astonishing announcement: "'Ty' Cobb, of the Tigers, is the world's greatest all-around baseball player." While we will admit that Cobb is a superlative batsman, a superlative base runner and a superlative outfielder, that doesn't entitle him to be classed as an all-around player by any manner of means. He will have to show the same ability as a catcher, a pitcher and a general infielder before he can break into the class of all-around players. The same paper said: "They may tell of their Ruales and Ansons and Spaldings, but did they have a 'Ty' Cobb and a Baker?" Yes. In George Wright and Charles J. Smith. George Wright was "Ty" Cobb's superior as an all-around player, as the term signifies, while Charley Smith was Baker's superior from any viewpoint. The old Atlantics of Brooklyn had a "Ty" Cobb in Freddy Crane, who was conceded by all critics of the day to be the most graceful player and surest catch of a fly ball of any outfielder of his time. He was also a great batsman and base runner. Before Jack Chapman settled down into left field as a regular position he was one of the game's greatest all-around players. We have records to show that he has at one time or another filled each of the nine positions, and did so with credit to himself. Bob Ferguson was another remarkable, clever all-around player. And there were others.

The Brooklyn Ball Club has announced, with a great display of enthusiasm, that it is going to have one of the up-to-date, twentieth century ball parks, which are becoming so noted over the major league circuits. The Brooklyn Club's new home will be situated just East of Prospect Park, on the picturesque plains of Northern Flatbush, within a few blocks of the trolley zone, and is now partly surrounded by squatter bungalows. But in this age of progress even Crow Hill's barren and unproductive area may be turned to some practical use. We thought Eastern Park was about the most undesirable piece of property that could have been "discovered" for baseball playing purposes, but, at that, we cannot see where the new ground has the least possible advantage over Eastern Park from any angle. Its location looks about as promising as did the old Capitoline Ground, when first opened to the public in May, 1864. It was located three miles from Fulton Ferry, with only one line of horse cars that came to about five blocks from its entrance. It will also look about as convenient to New Yorkers, or the Eastern District people, as did the old Union Ground, which was noted for being the most inconvenient place one was compelled to visit to witness a game of ball. The Brooklyn Club went to Eastern Park with its eyes wide open, and, after wending its way blindly through the mystic mazes for nearly seven years, gave up the struggle, and was only too glad to get back into civilization again. Still there is no telling what the Brooklyn people may do even under the most trying condition, and the time may come when even so uninviting a spot may see the "light of day," in which case, "Mammon wins his way where angels might have despaired."

Had Mr. Ebbets entertained his guests on his new property they would hardly have shown so much enthusiasm over it as was the case. Unless, of course, it went to their heads and made them irresponsible. It will take considerable time and a great deal of money to put the ground in anything like fair shape before the actual work begins for laying out a ball field, building stands, erecting fences, etc. At present the property has a very sharp grade, being much higher at the Northern boundary line than it is at the Southern end. There are a number of squatter bungalows scattered over the site, and a miniature canyon runs through the centre of it, which will have to be filled in before much progress is made. No doubt this can be done with the earth taken from the Northern end, and the whole field will require an immense amount of grading before it will be as "level as a billiard table," as it is said it will be. Three of the streets greatly resemble country roads through ex-corn fields in the Winter season, but time and civilization will probably improve them.

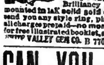
The three local teams look stronger on paper, if they will appear on the field for their 1912 engagements as already announced, than they did at this time last year. The New York Nationals will stand pat, at least, that is the supposition at this stage of the proceedings. Their strength lies chiefly in their experience, and that should count well in their favor. Mathewson, Marquard and Crandall will, no doubt, do the bulk of the pitching again this year, with Wiltse, Ames and Drucke always on deck for any emergency. Any one of the last named three may become a regular, but Mathewson and Marquard should do the bulk of the pitching to get the best work out of them. Besides these men, McGraw has several promising youngsters, who can be sandwiched in between the vets when needed.

The New York Highlanders look to be stronger, because they have a man at the helm who should be able to get out of the men the best that is in them. There is material enough in hand to get a good line up when the men take the field. Ford, who is reported to be in the best of shape this Winter, will again be the chief pitcher on Wolverton's staff of twirlers. Just who the manager will select as running mates for Ford have not as yet been announced. He will probably wait until the men report at Atlanta, and he has had a chance to see what they can do before he decides that matter.

It is in the Brooklyn team that the most notable change will be seen. On paper it looks to be the best team Brooklyn has had since its pennant winning days. The infield is purely guesswork, although it may be developed into a cracker jack at that. The outfield promises to be one of the best in the old league. Wheat, Northern and Hummel look far better than any previous outfield Brooklyn has had in some time. It was a wise move, the shifting of "Silent" John to the outer works. He should give a far better account of himself this year in right field than he did in the infield. The bulk of the pitching will, no doubt, fall to the lot of Rucker and Barger, both of whom are reported to be in better shape this Winter than they were at the beginning of last season. Last year Rucker was handicapped at the start of the campaign by an injury to one of his legs, and Barger was unfortunate enough to injure himself at the start, and was in poor health pretty nearly all season. Other men on Dahlen's pitching staff are Knetzer, Steele, Stack and Allen, and some promising youngsters.

Nearly all the holdovers from last year's three local clubs have been re-engaged for the coming season. Besides these there are a number of "come-ons," who will get try-outs for understudies, at least, to the veterans, if they do not become "stars" in the different roles assigned them. There should be busy times at the training camps this Spring.

Secretary O'Brien, of the New York Club, says: "No club that carries a large pitching staff and tries to work all its flingers in anything like regular order can win a pennant. I think you'll find that the records will bear me out when I claim that two, or at most three, pitchers have done most of the hurling for almost every club that ever won a championship or made a strong bid for one." We have held similar views for years and have expressed them a good many times. Mr. O'Brien has come to stay. He was out of his element with the minors.



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REVIEW -OF- CIRCUS NEWS

From The Clipper, Beginning February, 1861

1865.—*Continued.*

The Great Union Combination Show went into Winter quarters at Cincinnati, O., on Oct. 28, after a successful season. The show was on the road just twenty-eight weeks, and while many other companies were often compelled to throw up stands, not being able, in consequence of bad roads and other causes, to reach them, and with a single exception, in season for an afternoon show. A correspondent says: "During the season the proprietors sustained heavy losses, by death of the performing lion, 'Leo,' who 'passed in his checks' and gave up the ghost like a true Spartan, at Sparta, Ill., on July 20; soon after which two large California bears were suffocated in their cages, and still later in the season the well known elephant, 'Cleopatra,' caved in and retired from life at the age of sixty-eight years, at Cincinnati, Oct. 10. Notwithstanding these losses in animals, the great show met with good patronage, and their loss, in a pecuniary point of view, was hardly felt by the proprietors. The circus part of the show made several changes during the season, losing nothing in the attraction by those who, from various causes, retired, as their places were at once filled by other performers of equal merit and skill. The 'Combination' was under the business management of W. H. Hough, with John Robinson, equestrian director; the 'gay and festive' G. N. Robinson, treasurer; G. F. Bailey, general agent, with George Morrison as his right bower, and Mons. Louis De Fabler, *maitre de cirque.*"

The Maconites have been pretty well entertained by two circuses, Thayer & Noyes' and Dan Castello's. Our correspondent says: "Both have been doing a pretty fair business, Thayer & Noyes having the advantage of exhibiting one day previous to Castello, whose agents failed to make the proper railway arrangements. Thayer & Noyes, it has been conclusively decided, have the better show of the two, but Castello having no U. S. flag displayed, styling himself the 'European,' and Thayer & Noyes being the U. S. Circus, proudly floating over their circus, was better attended than the latter. But our post commandant, Col. Dawson, has telegraphed to Columbus, Ga. (where both shows are to exhibit) that the Castello institution should not exhibit unless under the old stars and stripes. So much were the "secesh" opposed to the words U. S., that the Thayer & Noyes gave a benefit to the poor of Macon (donating the gross receipts), the canvas held no more than 100 persons at most. Both circuses exhibit together at Columbus, Montgomery and Mobile, when Thayer & Noyes proceed to New Orleans, where they open for two months at the Academy of Music.

Thayer & Noyes' Circus and Seth B. Howes' Company have been running one another pretty hard down South of late. A correspondent writing from Montgomery, Ala., on Nov. 15, says: "Thayer & Noyes' and Howes' have been running neck and neck through Atlanta, Macon and Columbus, and were advertised to show here together on Nov. 13-15, but Thayer & Noyes concluded to jump this place, and accordingly passed directly through to Mobile, where they opened on Nov. 14. The other party did a big business here 13, and they have concluded to remain during the week; where they go to is a sealed contract. Thayer & Noyes open at the Academy of Music, New Orleans, at the conclusion of the Mobile run. The Thayer & Noyes party announced a benefit at Macon, on Nov. 8, for the suffering poor of the city, but in consequence of the slim receipts no money was forthcoming for the poor. The managers of the Seth Howes' Show, feeling that the performance of their troupe at Macon was the cause of the very signal failure of the benefit tendered by Thayer & Noyes, and unwilling that the unfortunates should be deprived, they placed at the disposal of the mayor one-half the gross receipts received by them at their entertainment on the same afternoon of the benefit. The amount handed over was $300."

Gardner, Hemmings & Co.'s Circus, at Philadelphia, was not very well attended week beginning Nov. 20; probably bad weather had something to do with it. The new National Circus, at Tenth and Callowhill, opened Nov. 27, and the Gardner party has not profited by it.

De Haven's Circus opened at Tivoli Circle, New Orleans, on Oct. 30, and played there to good houses until week of Nov. 20, when they moved further downtown to Congo Square, where its success continued undiminished.

More Trouble — The steamship, Catherine Whiting, with Nixon's Circus Company on board, sailed from Key West, Nov. 1, but was not out over eighteen hours when a storm came up which injured the rudder, and unshipped the boiler, knocking it about, and making holes in it, so that it was impossible to get up steam. After being at the mercy of the wind and storm for five days, a U. S. steamer came up and towed her to Pensacola. During the storm the company lost one-half of the top of the canvas. James M. Nixon left Key West by a tugboat, and arrived at New Orleans Nov. 20, where he at last accounts expected to get a number of ring horses from Dr. Spalding. The company expected to leave Pensacola for New Orleans direct. Wm. Kennedy arrived home here two weeks ago with the scenery.

John Wilson's Circus, which left San Francisco on board the schooner, Alice, on Oct. 2, for Australia, via Honolulu, was spoken on Oct. 18, in latitude 22 N. and 136 W. All well.

The National Circus and Menagerie opened to the Philadelphia public on Nov. 27, at the corner of Tenth and Callowhill streets, to a crowded house, and the attendance has been large ever since. The performances are in regular circus style, with horses and acrobats, and tumblers and clowns, together with a very fair collection of animals in the menagerie department.

Samuel Reinhart, a young and very clever gymnast, is represented as having met with a horrible death at San Antonio, Tex., lately, while performing there with a circus company bound for Galveston. It is said that he had a difficulty with a Mexican and was instantly killed. The Mexican rushed upon him with a huge knife and ripped out his bowels. Mr. Reinhart was quite a young man, a native of Cincinnati O., and was one of the best leapers and tumblers in the business.

A circus season commenced at the new American Theatre, Philadelphia, Dec. 11, with the following company: Mrs. Charles Warner, Joe Pentland, Mlle. Marie, C. W. Fish, C. Reed, Conklin Brothers, J. L. Davenport and his boy, Willie; Frank J. Howes, A. F. Aymer, J. Glenroy, Robert Butler, Madame Howes, E. Derious, Mlle. A. Wells, R. H. Hannan, J. Powers, Mlle. Jenny Stone, Mlle. M. Wells, Paul De Barry and Herr Wheathoff. W. F. Wallet, who is now on his way from Europe, will shortly appear.

Dead—Van Amburgh, whose name is familiar as household words in the old country as well as this, died at Sam Miller's Hotel, Philadelphia, Nov. 29.

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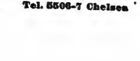

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Mr. Van Amburgh, whose portrait and biography we published in THE CLIPPER of June 10, 1865, was born at Fishkill, N. Y., and at an early age he became connected with a menagerie. His first appearance in New York in these performances which have rendered him so celebrated, occurred at the Richmond Hill Theatre, in the Fall of 1833. The same season he appeared, after the holidays, at the Bowery Theatre, then under the management of T. S. Hambling, in a melodrama, written for him by Miss Medina, entitled "The Lion Lord; or, The Forest Monarch." In this piece he rode a horse up a set of Mazeppa runs, and when near the flies a Royal Bengal tiger would spring upon him, when the actor and the tiger would struggle down to the footlights together, apparently engaged in desperate combat, an incident which was invariably received with tumultuous enthusiasm.

The Zoological Institute, at 37 Bowery, opened in November, 1834, with a collection of animals, and Van Amburgh as the principal attraction. Mr. Van Amburgh performed at this establishment every Winter until 1838, introducing each season, at intervals, as a sensation, a child and lamb in the dens. He played a farewell engagement at the Old National Theatre, and at the principal theatres on the continent. While in Europe several dramas were written for Mr. Van Amburgh, and successfully produced. He also traveled through the provincial towns, making several tours of England, Ireland, Scotland and Wales with his traveling menagerie, and the prestige of his name drew an overwhelming throng of people wherever he went. The name of Van Amburgh is well known in every little hamlet in Great Britain as it is in the United States. He was the first one to introduce the American style of tenting in Europe, and the celerity with which his establishment moved through the country was as great a source of wonder to John Bull as any feature of the exhibition.

Mr. Van Amburgh returned to the United States in 1845, where he has since remained, except during several brief visits to Europe. He has not performed for several years, but accompanied his menagerie in its annual tours through the country. He was a whole-souled, genial old gentleman, and had hosts of friends in every part of the Union, and both himself and his menagerie always received a hearty welcome wherever they appeared. Van Amburgh, in the course of his career, had many severe contests with the animals, in some of which he was much bitten and torn, but he always came off the victor. On one occasion his right wrist was literally chewed and mangled by a lion. He never fully recovered from the effects of this injury. There are many good stories of Van Amburgh's contests with the animals, but they are mostly destitute of foundation, or nearly so. The encounters were in some instances desperate, but they were much alike; they consisted of sudden attacks which Van Amburgh was usually able to punish at once, though sometimes, as has been explained, the beasts left their marks upon him. The tendency of the various encounters was, of course, such as to injure Van Amburgh's health.

Eight or nine years ago Van Amburgh was obliged to cease his performances, but he always accompanied the menagerie in its travels when he was able to do so. Some time ago he resigned the active management of the concern, and it has since been under the direction of Hyatt Frost. The business of the concern will probably be carried on by the surviving partners under the name it has hitherto borne. Mr. Van Amburgh possessed great physical strength and fearless courage. He had a commanding presence; his movements were graceful; he was firm, and under all circumstances self-possessed. In his intercourse with his acquaintances—he was never married—he was exceedingly kind, and even gentle, and his geniality was one of the most prominent of his qualities.

The death of Mr. Van Amburgh has several times been announced during the past few years. These stories were like most of his adventures. His decease at this time was unexpected, as he was in the city about two weeks ago, and at that time enjoyed as good health as usual. A day or two ago the Philadelphia journals reported that he was perfectly well. The remains were taken to Fishkill for interment.

Circus at New Orleans.—The circus appears to be well liked by the patrons of amusement at New Orleans. A correspondent in writing on Nov. 27, says: "A business trip brings me to the 'Crescent City.' A few evenings passed at the various places of amusement convinces me that careful managers are reaping a rich harvest. The great sensation here just now is Thayer & Noyes' United States Circus, playing a most successful engagement at the Academy of Music. They opened here on Monday, Nov. 20, and from what I have seen and heard I am satisfied that they could not have had larger crowds unless the Academy of Music could have been enlarged. Hundreds have been turned from the door unable to get even standing room. The circus had a large and excellent company when I saw them at Louisville, but since they have opened here quite a number have been added to their list of people, making as fine a circus as ever delighted the rather fastidious amusement seekers of this city. The company now consists of Dr. J. L. Thayer, the fat, genial and capital jester and business manager; C. W. Noyes, the well known equestrian manager, and the great New Orleans favorite of twenty years since; S. P. Stickney, master of the circle, whose appearance in the ring is always a signal for hearty applause. 'Old Sam Stickney,' as everybody calls him, has his family with him, Robert, Emma and Mast. Sammy. Robert Stickney is one of the greatest favorites I ever saw, and deservedly so, for his riding and his terrific backward and forward somersaulting has no equal in the profession. Emma Stickney is a very graceful, finished and pleasing rider, and little Sam is daily proving that he is a 'chip of the old block.' Mr. and Mrs. Tom King, whose splendid, stylish double acts always please; John Saunders, equestrian and general performer, and Master Woodie Cook, Mr. Noyes' favorite pupil, are always received with great favor. The celebrated Donaldson Troupe, consisting of Frank Donaldson, the Mieco Brothers, Harry Bernard and Petite Angelo, who do the Zampillaerostation act very neatly, are with the company, and prove a great attraction. G. M. Kelley, the gymnast and leaper over twelve horses, and his confrere, C. Barrows, have proved themselves great favorites—their trapeze act is remarkably good. Mons. De Louis attracts great attention in his horizontal bar exercises, but much more by the wonderful performances of his trained dogs, Kate, Matt and Jennie. These dogs are as finished performers as can be found. One of them balances on his fore legs on the back of a chair, waltzes, pretends death, ascends a ladder backwards, and does many other surprising feats. Mons. De Louis and his dogs fairly share the unstinted applause of the audience with Mr. Noyes' great performing monkey, Sig. Victor, and Mr. Noyes' beautiful trained horse, Grey Eagle Jr., said to be the best trick horse now in the ring. Dr. Thayer's comic mules are as funny asinine comedians as ever nodded their long ears at any crowd of spectators. I see by the bills that John Robinson, the great, sensational bareback equestrian, is underlined, and will shortly appear with his fine stud of horses."

Nixon's Circus Co.—which met with so many mishaps as it sailed, and whose vessel, at late advices, had been towed into Pensacola—had finally reached New Orleans, in a crippled condition, and were announced to appear at the Academy of Music in conjunction with Thayer & Noyes' Troupe.

Stone, Rosston & Co's Circus was at Atlanta, Ga., on Dec. 13, 14, where it did fair business.

"Quadrapantheon" is the name given by Mr. Forepaugh to his new circus establishment at Philadelphia. The ads. of this concern are a sort of curiosity in their way, some of the most outlandish words being used to designate the class of animals to be seen, as well as the character of the ring performances. They first tried the "Paradise" dodge; now they go it on the Quadromania, the Psittacidæ, Mansuetude, the Didelphys, etc.

The National Circus, at the New American Theatre, Philadelphia, we are told, is doing a very good share of business, probably the best of the three circuses now performing in that city.

Chiarini's Circus, at Havana, is reported as doing a good business. Among the American performers there at present are Shappee and Whitney, M. Verrecke and Jas. Melville.

The United States Circus, after playing at New Orleans, Mobile, etc., returned to New Orleans and shipped on board of the steamship Magnolia, for Galveston, Tex., where it arrived on Nov. 25, and put up its canvas to show at dark. It sent the band out, opened doors, and, says a correspondent, "took in on that notice $1,600 in big show and $450 in side show. Sunday put up bills—Monday took in $2,200, and $575 side show; Tuesday, $2,350, big, and $600 side show, and so on. The company is well. Mr. Haight has bought out Mr. De Haven, and now owns all, and manages his own show. He is coining money—one dollar in specie admittance, and one dollar and fifty cents in greenbacks; 50 cents to the side show. We have got the best tumbling party in the United States, good gymnasts and good riding. Mrs. Carroll and Mrs. McGinley—Carroll's daughter—stands at the head; Master Herbert, Naylor and old Barney Carroll on two horses, etc. Lathrop and Seamon are the clowns."

Cook, Wilson & Zoyaro's Pacific Circus, that left San Francisco on Oct. 2, for a long cruise, has been heard from, as will be seen by the following letter from one of the company, dated:

HONOLULU, SANDWICH ISLAND,
Nov. 2, 1865.

"FRANK QUEEN—After a splendid passage of nineteen days, we arrived here all safe, and opened two days afterwards, under our two centre pole canvas, to an extraordinary large house, which same business has continued, with the exception of one night (rainy). Our price list is $1.50, $1.00 and 50 cents. The royal family have been very well represented at each performance, but His Majesty, King Lot (who has recently ascended the throne), a rather high-toned individual, has not visited us yet. He has expressed his willingness for Monday night, Nov. 6. When Wilson had his company here, five years ago, the present king was a prince, and a jolly, convivial fellow; he played billiards and rolled ten-pins with Wilson, but I infer the dignities of a ruler compel him to stand aloof.

"Our company attended a Hool-a-hool, a native dance, last week. The women and the men are in an entire state of nudity; pigs, yams and sweet potatoes are roasted whole in the ground with heated stones, and with one, two and three fingered 'pura' or 'puoy,' the feast, or, in native, 'lou ow,' concludes the pow-wow. Our schooner, the Alice, of 240 tons register, and of a model similar to George Steer's New York pilot boats, is very fast, staunch, etc. We carry our stock (nineteen head) between decks. Zoyara's mare, Becky, foaled on the passage from 'Frisco to this place, and we christened him Neptune. The minstrels occupied the canvas one night and attracted a crowded house. After the circus tent is down, and while the vessel is loading, the minstrels—consisting of Fanny Brown, Tom Peel, J. E. Taylor, Jas. Cooke, C. Holcomb, T. Woodruff, Young Guinesse, Mast. Dan, Jed Wilson, F. Wilson, George Seacamp and C. Hensley—intend taking the Royal Theatre and giving a variety show, introducing 'Mazeppa' a couple of nights.

"We leave this port the last of next week for Tahiti—in latitude 170 South of the line—a twenty-five or twenty-six days' run. At present there is such a dearth of localisms that I know not what I could write that would possibly interest you. I'll send you a line from Tahiti. We shall probably be in Melbourne or Sydney, Australia, about the middle of February. Your friend,

"FRANK WESTON."

Lee & Ryland's Circus returned to San Francisco early in November and, after a brief rest, opened the American Theatre in that city.

Seth B. Howe's London Circus, as it is called, opened at New Orleans lately, with Dan Rice as its great card, expecting to remain there a long time. It so happens, however, that they read the papers at that city, the Crescent City folk remembered the speeches Dan had made at New Orleans about the breaking out of the war, which they liked at that time; but after Dan returned to the North he made speeches suitable for this locality, which the Southerners didn't like pretty well. So this attempt at "riding two horses" at the same time had not been lost sight of when Daniel recently made his entree at New Orleans, and the result was that he was not favorably received there, so the show he was engaged with found it more profitable to leave than to stay.

"Old Dame Trot and Her Comical Cat," a Christmas pantomime, is among the novelties presented by the circus troupe now occupying the American Theatre, Philadelphia. New scenery, machinery, tricks and ludicrous effects will contribute to the success of this holiday spectacle. The National Circus is doing a fair share of the Quaker City business.

There is considerable competition in circus business at Philadelphia, no less than three concerns being in operation there at the present time, viz.: Gardner & Hemming's, the Quadrapantheon, and the National. None of them has been doing a great business.

Charles Johnson (well known by the circus profession as the forty horse driver) died at Philadelphia, Dec. 18, aged thirty-three years. At the time of his death he was connected with Forepaugh's Circus and Menagerie, and played in the ring three days before he died. He was suddenly seized with pleuritis, which resulted in death. His remains were taken to Boston—his native place. Through the exertions of Robert McCormick a purse of $85 was made up to cover the funeral expenses. He was a remarkable man in the show business, and had been all over Europe as well as this country. It is supposed that the constant strain of handling so many reins in driving forty horses, which required great skill, strength and endurance, seriously affected him inwardly, and rendered him an easy prey to disease.

The Circus and Menagerie on the corner of Tenth and Callowhill Streets, Philadelphia, under the management of Adam Forepaugh, did a good business during Christmas week. The show consists of a number of cages of wild animals formerly belonging to Jerry Mabie. There are also two elephants and two camels. Equestrian performances are given by a corps of excellent performers. Wm. T. Aymar is the equestrian director.

Orrin & Sebastian's California Circus continues its travels in South America. The following letter will give our readers the latest news of their whereabouts:

PUERTO CABELLO, VENEZUELA, SO. AMERICA,
Nov. 19, 1865.

FRANK QUEEN—I wrote you from Caracas a short time since. After performing to a splendid business there of six weeks, we left on Oct. 22, for La Guiara, where we performed to good business for six nights; left for this place on Nov. 4, on the steamer "Robert Todd," and arrived here on Nov. 5. We opened on the 7th to a crowded house; we gave our ninth and last performance this evening. Business has been fine all the time. We leave for Valencia to-morrow, forty miles inland, and return here for the steamer of Dec. 8, and go back to Caracas for the Christmas holidays, where we shall be happy to receive a file of THE CLIPPER. Mrs. Orrin arrived all safe on Oct. 20, with files of THE CLIPPER, which were a great treat. Hoping you are in prime health, as it leaves me and all the company, I am, yours truly,

G. F. ORRIN.

Stone, Rosston & Murray's Circus opened at Augusta, Ga., Dec. 18, for four days.

Thayer & Noyes *vs.* The European Circus.—We are requested to give publicity to the following card, to correct what are said to be errors or misrepresentations on the part of a New Orleans correspondent. We are always willing to give our friends a hearing, especially when they desire to set themselves right before the public: Academy of Music, New Orleans, Dec. 16, 1865.—Frank Queen, Publisher of THE N. Y. CLIPPER; Dear Sir: Two successive issues of THE CLIPPER give what purported to be an account of a competition (since decisively determined between Thayer & Noyes' United States Circus and S. B. Howe's European Circus), so similar in style and the repetition of errors that we are constrained to believe they were written by the same person, and that the writer was connected with the latter establishment. Knowing your aversion to a controversy in your paper, and that even if you were not, the presence of the members of both troupes, and all cognizant of the real facts of the case, would prevent the false statements doing any harm amongst our profession, we did not contemplate making any public correction of these errors until it occurred to us that justice to the citizens of Macon and Columbus required at our hands a refutation of the malicious charge that the pretended result was attributable to the Southern prejudice against Union managers and against the title of our circus (the United States Circus).

Although we were well known as firm Union men from the commencement of the late unhappy war, and although the most conspicuous line on every one of our bills and advertisements was "The United States Circus," we have experienced only the most marked courtesies from the Southern people in our Southern tour. The more prominent, intelligent and influential the Southern gentleman with whom we came in official or social contact in our extended trip through Tennessee, Georgia, Alabama and Louisiana, during the months of October, November and December, the more unreservedly did they appear to accept the "situation," and the more impressed were we with their good faith. The isolated instance or two of a drunken vagabond, to the contrary, only proves the rule.

The following are the facts: In pursuance of a contract to play an engagement in the Academy of Music, New Orleans, in December, we shipped our company in and by railroad, playing at the principal cities on the route. In pursuance of our arrangements, we were advertised to play at Macon on Nov. 6, 7, 8, where S. B. Howe's European Circus was announced to exhibit on the same day. We arrived there and exhibited accordingly, taking $2,800 on the first-named day, and charging regular Southern prices of $1 for whites and 75 cents for negroes. Howe's Circus did not arrive in time to exhibit the first night. The second day (Nov. 7) it arrived, and reduced prices to 50 cents, with a covert allusion to 25 cents extra for reserved seats. As we did not reduce prices, and our exhibition having been seen by most of the citizens the first day, naturally the rush was for the fresher and cheaper show, especially as they made an imposing street procession.

Neither our politics nor our United States flag had anything to do with it, as was demonstrated in the next city. As, however, we took about as much money the first day as Mr. Howe's in the two, and being young and inexperienced showmen, we were glad to learn a valuable lesson of reducing prices in an extremity, from our veteran competitor, at so cheap a rate. At Columbus we were announced to exhibit on Dec. 9, 10, 11—Howe's European Circus only on Dec. 10, 11, with a view to the repetition of the dodge of arriving fresh and reducing prices ($1 and 75c.), and upon the arrival of the European Circus we reduced prices to the scale they did. The consequence was we received (we think) most money both these days, besides the large receipts of the first day......

As we still kept up the United States flag and preserved the title of United States Circus, politics evidently had nothing to do with this result. Both companies proceeded to Montgomery on the same railroad train, where they were both to exhibit on Dec. 13, 14, 15, etc. The authorities of Montgomery requested both companies to defer their visit until another occasion, in consequence of the prevalence of smallpox in that city (now happily abated), for fear of disseminating the loathsome disease by the congregation of crowds; we acquiesced, and proceeded direct to Mobile. They refused to accede to the request and exhibited all the week to a very poor business, accompanied by the anathemas of the public and the reprobation of the newspapers of Montgomery.

The story of Mobile is told by the following article from *The Mobile Daily Times* of Dec. 15, where we exhibited five days, and Howe's European Circus twelve days: "Amusement Statistics—The books of the assessor and collector of the two per cent. tax for the United States revenue, on the gross receipts of exhibitions, enabling us to give the proceeds of the three circuses that exhibited here last month." "Thayer & Noyes paid two per cent. upon the receipts of $15,458 for five days, commencing Nov. 14." "De Haven paid two per cent. upon the receipts of $4,903.70, for six days, commencing Nov. 13." "S. B. Howe's paid two per cent. upon $8,813.55, for two weeks, commencing Nov. 20. Dan Rice and the Bedouin Arabs were connected with the Howe's European Circus for the second week enumerated herein."

In New Orleans we have played twenty-eight days to more money than we have ever known any circus to take in any theatre before. "S. B. Howe's European Circus" arrived here after we had been playing two weeks, and although they reduced prices as usual, and had the overwhelming addition of "Dan Rice," the "Bedouin Arabs," "Crockett' Lions," and a regal street cortege, their business was so bad that they left in disgust, after exhibiting only five days, abandoning the field to us. Regretting to devote so many words to so unimportant a matter (excepting so far as it concerns the attributing and improper motives to the Southern people), we remain very respectfully yours,

THAYER & NOYES.

Howe's Circus, after tarrying a few days only at New Orleans, proceeded to Baton Rouge, on the 16th ult., thence to Natchez, and at last advices was at Vicksburg.

Thayer & Noyes organized two circus companies at New Orleans, incorporating the best of Nixon's shipwrecked party in their composition. One under the management of Dr. Thayer, chartered the steamboat, Ida May, and departed on Dec. 17, for Shreveport, and the principal towns on Red, Ouchita and Mississippi rivers. The Stickney Family, Tom King and wife, Kelly, Burroughs, Campbell, Saunders, John Robinson, etc., are with this division. The other, under the management of C. W. Noyes, comprising M. de Berg, Jas. Cooke, Miaco Brothers, Jimmy Reynolds, Prof. de Louis, etc., were at last advices (Dec. 18) exhibiting for a few days under a tent in the French part of the City of New Orleans. They were to leave on the 20th for Galveston, Houston, etc.

The equestrian and circus troupe now occupying the American Theatre, Philadelphia, continues to present novelty after novelty. Week of Jan. 8 will wind up "Old Dame Trot and Her Comical Cat," to make room for the grand historical spectacle of "The Field of the Cloth of Gold," which is to be brought out in splendid style on Jan. 15. .....Charley Devere has been added to the troupe.......The great jester and Shakespearean clown, Wallett, is announced as having arrived, and will make an early appearance.

S. P. Howe's Circus Company arrived at Memphis, Tenn., on Dec. 24, and was announced to remain two weeks, and then go down the river again.

Gardner & Hemmings' Circus commenced an engagement at the Front Street Theatre, Baltimore, on Dec. 22.

Thayer & Noyes' Circus (the Galveston party) did not reach that city in time to open, as advertised, on Christmas Day.

James Nixon, after a very checkered campaign by land and sea, arrived at Memphis, Tenn., on Jan. 4. There was some talk of Nixon and Dan Castello joining forces, the latter having withdrawn from Howe's concern.

The Rollande's Benefit.—The many admirers of those talented and accomplished performers, the Rollande Brothers, whose acts as gymnasts and acrobats have been the wonder and admiration of our citizens for the last three months, will have a benefit to-night. As this is the only chance the citizens of New Orleans will have to reward the brothers for their successful efforts to please and amuse them, as an engagement at Havana compels their departure in a few days, we hope the benefit will be a good one. Every available inch of standing room should be occupied, and will be if they get their just deserts. A splendid bill is in course of preparation, and the beneficiaries will perform several new feats. Purchase tickets at once, and induce your friends to do likewise. We are sorry to lose these fine performers.—*True Delta*, Dec. 29.

J. B. Rochette, the clown, took a benefit at the Academy of Music, San Francisco, Cal., on Dec. 14. He had been lying sick with neuralgia for several weeks, and was destitute. The Siegrist Family, Lee and Ryland, got up the benefit, and it was a success, putting money in the purse of the sick man.

Tom Burgess, well known in the West and Southwest as a popular clown and comic singer, is at present lying idle at Cherry Valley, Ill., and is anxious for an engagement.

1866.

Circus Doings, etc., at Havana, Cuba.—In relation to the circus and other sources of amusement in the gay city of Havana, a correspondent gives us the following account: "Havana, Cuba, Jan. 4, 1866. Editor NEW YORK CLIPPER—The first Norther of the season. You cannot have any idea of the enjoyment of a real good Norther, but we who have had for the last nine months a temperature from 72 to 98 degrees, are fully alive to its advantages. The city at present is perfectly healthy and the places of enjoyment are in full blast. The Teatro Tacon is occupied by the Ravels and Arjonas Spanish Dramatic Troupe, alternating one with the other. The Ravels are not doing a very good business; in fact, you may call it bad. The people here have been surfeited with pantomime performances, and the troupe is not as good as in former years. The Villanueva Theatre is in the hands of a French dramatic and operatic company, under the direction of Mr. Albaisa.

"The company has not made as much money as they made last year, and will leave in a few days for New Orleans. Some of the performances are very good, and I presume they will be appreciated in that city...... Now a little chat about our American institution—our circus. I call it an American institution, as nearly all the performers are Americans, or at least have come from the United States. Chiarini and Albisu have been waging war since the beginning of the season. Both troupes are good.

"Chiarini will remain here yet for about two months. The Melville Family, Mons. Verecke, Shappee, Whitney, Curon and Zanfretta belong to this troupe. George Sharpe, who has just returned from South America, is clowning it there. Albisu's close here Jan. 8, taking part of the present company to Mexico, leaving a small troupe to perform in the interior towns of the Island. Nicolo and his boy, the Tulleen Brothers, Mad. Macarte, Lorenzo Maya, the clown; Robinson, Dick Rivers, and many others are going to Mexico.

"Albisu is expecting re-inforcements from the States to increase his companies. El Nino Eddie, the best little tight rope dancer in the world, goes to New Orleans within a few days to fulfill an engagement at Spalding & Rogers' Academy of Music. One of Albisu's troupe, Mr. Dutton, the rider, got frightened at the idea of going to Mexico, and ran away to the States, breaking his contract......To-day we have a little excitement. They are going to garrote a man for killing his father. Having seen the same performance a great many times, I shall not attend. In my next I shall give you a few scraps of Havana gossip and the condition of our sporting men. Until then, adieu. Habanero."

The National Circus, at the New American Theatre, Philadelphia, is working hard, and with success, too. The great spectacle of the "Field of the Cloth of Gold" is running there, with all the accessories and effects necessary to ensure its success. The Bedouin Arabs have just been engaged, as well as Marietta Zanfretta, the tight-rope performer. W. F. Wallett, the Queen's Jester, engaged for Mr. Fox in Europe, has just arrived, and will shortly appear.

F. M. Kelsh, agent for Stone, Rosston & Co.'s Circus, was at Memphis on Jan. 8, making arrangements for the appearance of his show there about Feb. 1.

The Rollande Brothers have been meeting with considerable success in their gymnastic performances at New Orleans, at the Academy of Music, where they concluded their engagement on Dec. 31. During the following week they were to sail for Havana, to take charge of Don Jose Albisu's Company, that gentleman being about to start with another company for Mexico. The New Orleans press highly eulogized the performances of the Rollande Brothers, as will be seen by the succeeding quotation: "William and Henry Rollande are deserving of more particular mention than they have yet received from us, and we are glad to see that the enthusiasm created in their favor on the first appearance has by no means diminished with our citizens; in fact, there is such a charm of grace, agility and ease of movements, and a freshness of style in their wonderful feats, that the public never tire of seeing.

"It was probably these valuable traits which induced the discriminating managers of the Academy to secure the service of these talented brothers for so lengthy a season; for, aside from the Hanlons, there are no others who could wear so well in popular regard, drawing cheers night after night for weeks, and it is dubious whether any two of the Hanlons can compete with them. The Rollandes have gone to great expense in procuring a large, rich and elegant wardrobe, and all their appliances are ornamental to the stage.

"The brothers are the embodiment of daring and grace in all their acts, and never fail to bring down the house,' in the *suertes de auton*, the stilts, or any of their athletic or comic feats. But the masterpiece—their 'crowning glory'—is the '*Aliora Volanti*,' the only act of the kind which ever originated in America, and which is performed only by them. The machinery for the exciting scene fastens in the dome of the theatre, but in no way interferes with a view of the stage from any part of the house, and may be regarded as a decoration than otherwise.

"The act itself consists of a series of leaps, swings and somersaults in midair, which at first cause an involuntary shudder of fear and anxiety, but the perfect self-possession of the actors soon sets the spectators at their ease, and fear is changed to admiration and wonder. After some of their courageous feats, in which one of the brothers, hanging to an iron bar by his legs, head downward, catches the other by the wrists or ankle after a leap of ten or twelve feet, the wildest shouts of applause are rendered, which increase and are prolonged as the younger is at last thrown some thirty feet to the stage, alighting invariably right side up in safety. No one can afford to miss the Rollande performances."—*True Delta*, Dec. 29.

Gardner & Hemmings' Circus opened at Front Street Theatre, Baltimore, on Jan. 22, for a brief season, with the following performers: Eliza Gardner, Madame Showles (sister of Dan Rice), Mad. Camille, Mlle. Marie, Mlle. Fontaine, George Batchelor, the Lazelle Brothers, Frank Carpenter, Joseph Senford, George King, James Ward, Dan Gardner, Jacob Showles and Chas. Monroe.

James Nixon left Memphis Jan. 11 for Little Rock, Ark., to bring back S. B. Howes' Circus Company, as he has formed a co-partnership with Dan Castello, having bought out the interests of S. B. Howes, and will open at Memphis week of Jan. 22. The show will go under the name of "Dan Castello's Great Circus."

Mad. Macarte, at present performing at Havana, Cuba, will be at liberty shortly to engage with managers for the tenting season. She has an entirely new equestrian act, introducing broad and lofty leaps and a sword combat on horseback.

J. F. Orrin's Circus.—From a letter received from G. F. Orrin, dated Caracas, Venezuela, South America, Dec. 25, we extract the following items: "We returned to Caracas on Dec. 10 from a very successful trip to La Guaire, Puerto Cabello and Valencia. I was to have opened on Dec. 16, but the great earthquake of 15, which took place at ten minutes to 5 P. M., deferred our opening until Saturday, 17. We then opened to only a middling house, for the people all seemed mad with fear. On 15, at five minutes to 10 P. M., we received a second shock, and on Monday morning the third.

"ANOTHER RAG"
By THEODORE MORSE. Morse's newest big "rag" song hit. Words by D. A. ESROM.
Published by THEODORE MORSE MUSIC CO., 1367 Broadway, N. Y.

FROM THE HOUSE OF "BILLY," THE GREATEST SONG SENSATION OF MODERN TIMES, COMES ANOTHER ENTITLED

YOU'LL WANT ME BACK

IT IS YOUR BUSINESS TO KNOW THE GREAT SONGS OF THE DAY. IT IS OUR BUSINESS TO LET YOU KNOW WHO PUBLISH THEM

We told you this would be a tremendous hit. Catching on like wildfire. Had to beg you to sing "BILLY," must we do the same with "YOU'LL WANT ME BACK"? What a wonderful song for singles. What a still more wonderful song as a Double, Duet or Conversation number. The finish of the chorus is a riot. Half dozen other great songs just published.

ORCHESTRA LEADERS: "Billy" Two-Step 25c.; or, "You'll Want Me Back" and "Billy" for 30c.; or, "You'll Want Me Back" and "Dolores," a high-class Spanish waltz number for 18c.

KENDIS & PALEY, - 1367 BROADWAY (Cor. 37th Street) NEW YORK

AVIATION.

FIRST SUCCESSFUL HYDRO-AEROPLANE DEMONSTRATION IN EUROPE.

ROBINSON FLIES A CURTISS HYDRO-AEROPLANE AT NICE.

The first successful demonstration of a hydro-aeroplane in Europe was made Feb. 6 on the Mediterranean, near Nice, France, by Hugh Robinson, the American aviator, using the latest type of Curtiss hydro-aeroplane. The machine which Mr. Robinson used was the one recently sold by the Curtiss Company to Louis Paulhan, the famous French aviator and aeroplane builder. Mr. Robinson has cabled the Curtiss office in New York City regarding his flight as follows:

"I made the first flight to-day in demonstrating the hydro purchased by Paulhan, at Juan les Pins, near Nice. The demonstration was a perfect success, and in the course of a thirty minute flight I alighted upon the water at least a dozen times and arose with perfect ease after each landing. The water was rough, many waves being as high as four feet. In spite of this, however, the alighting and starting were made without difficulty or special incident. The flights attracted a great crowd and the enthusiasm displayed was remarkable. I have flown in many American cities, but nowhere did the enthusiasm of the people equal that of the crowds which witnessed the demonstration of the hydro [illegible]. Further demonstrations will be made [illegible]ice, Monte Carlo and elsewhere. Great [illegible]erest displayed in the machine."

ARMY TO INCREASE ITS AERIAL EQUIPMENT.

The United States army intends to make early use of the appropriation of $125,000 recently voted by Congress for aviation purposes. This was made plain by Brig.-Gen. Allen, chief signal officer of the army, in his speech before the Aero Club of America Jan. 27. In accepting, on behalf of the War Department, the trophy offered by Clarence H. Mackay to the army for competitive merit in advancing aviation, Gen. Allen took occasion to say:

"Congress, through its own iniatiative, has recently officially recognized aviation by appropriating $125,000 for the current fiscal year, and it is believed and hoped that this beginning will go on with rapid strides commensurate with the importance of this great subject. The aeroplane stands to-day a recognized part of the conventional equipment of every army, and within the past few weeks it has demonstrated its usefulness in actual war in Tripoli.

"The War Department has at present seven aeroplanes; one in Manila, one at San Antonio, Tex., and five at the Signal Corps Winter Aviation School, at Augusta, Ga. Between now and the first day of June, at least eight or ten more machines will be purchased. We have at present in the army eight qualified aviators and four additional officers under instruction.

"Mr. President, I accept this trophy on behalf of the War Department, and express through the president of the Aero Club of America to Mr. Mackay appreciation for the patriotism and generosity which have prompted so splendid a gift."

SAN FRANCISCO.

Special dispatch to THE NEW YORK CLIPPER.

Monday, Feb. 12 (Lincoln's Birthday), a legal holiday, and extra matinees at all theatres.

COLUMBIA. — Opening Monday, for two weeks, "Madame Sherry."

CORT.—The second and last week of Robert B. Mantell and Co., in repertoire.

SAVOY.—Opening Sunday (matinee), 11, "Mutt and Jeff."

ALCAZAR.—Opening Monday, 12, "Salvation Nell."

ORPHEUM.—Sunday (matinee), Feb. 11: Ada Reeve, Walter Hampden and company, Miss Norton and Paul Nicholson, Millett's Models, Leona Thurber and Harry Madison, the Romany Opera Co., Juliot?, Mullen and Coogan, and daylight motion pictures.

EMPRESS.—Opening Sunday (matinee) 11: Mary Barley's Dogs, Merlin, Budd and Clare, the Great Bernardi, the Todd-Nards, Ray Dooley and her Metropolitan Minstrels, and twilight pictures.

PANTAGES'. — Opening Sunday (matinee), 11: Carlos Caesaro, Chartress-Holliday company, Bob Albright, Mr. and Mrs. Allison, Hanley, Marguerite and Hanley, and sunlight pictures.

NOTES.—J. J. Gottlob, of the firm of Gottlob, Marx & Co., managers of the Columbia Theatre, accompanied by his wife, left for New York City and other cities, Tuesday, 6, to arrange for the bookings for his house, and will combine pleasure with business. Mr. Gottlob expects to be away for about two or three months.....Col. Henry W. Savage and Tim Frawley, stopped in this city, preparatory to starting on a world around tour, leaving here Tuesday, 6, on the return trip of the Hamburg-American liner, "Cleveland." ....Mme. Schumann-Heink will give two concerts in the Cort Theatre on Sunday afternoons, 18 and 25.

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NEW YORK CITY.

Fifth Avenue (Elmer F. Rogers, mgr.) —The bill for week of Feb. 12 announces: Nora Bayes and Jack Norworth and company, Florence Nash and company, in "1999;" Kajayama, the writing expert; Yvette, violiniste; Carbrey Bros., dancers; Kluting's Animals, Haviland and Thornton, and Delmore and Oneida.

Colonial (Percy G. Williams, mgr.)—Bill announced for week beginning Feb. 12 included: McMahon's Watermelon Girls, Hilda Hawthorne, O'Meer Sisters, Emma Carus, Hayes and Johnson, Charlotte Parry, the Kaufman Troupe, Leitzel Sisters, and Tempest and Sunshine.

Miner's Bowery (Edwin D. Miner, mgr.) —*The Ideals* Feb. 12-17. Girls from Reno 19.

Murray Hill (Fred Waldmann, mgr.)—*The Runaway Girls* Feb. 12-17. Al. Reeves' Beauty Show 19.

Miner's Eighth Avenue (J. H. Lubin, mgr.)—*Zallah's Own Show* Feb. 12-17. Pat White's Gaiety Girls 19.

Columbia (J. Herbert Mack, mgr.)—*Robinson Crusoe Girls* Feb. 12-17. Star and Garter Show 19.

Olympic (Maurice Kraus, mgr.)—*Columbia Burlesquers* Feb. 12-17, the College Girls 19.

Winter Garden (Winter Garden Co., mgrs.)—"Vera Violetta," Mikail Mordkin and his Russian dancers, and Annette Kellermann continue to be the chief features here.

Keeney's Third Avenue (Ed. J. McMahon, mgr.)—Vaudeville and new motion pictures.

Manhattan (Wm. Gane, mgr.)—Vaudeville and moving pictures.

Savoy (Rosenberg Bros., mgrs.)—Vaudeville and pictures.

Greeley Square (Julius Bernstein, mgr.) —Vaudeville and motion pictures.

American (Chas. Potsdam, mgr.)—Vaudeville and motion pictures.

Dewey (Jas. J. Thoms, mgr.)—Vaudeville and moving pictures.

Plaza (David Benjamin, mgr.) — Loew vaudeville and moving pitures.

Circle (Edward Strauss, mgr.)—Moving pictures and vaudeville.

Unique (E. L. Weill, mgr.)—Vaudeville and motion pictures.

Proctor's Twenty-third Street (F. F. Proctor, mgr.)—Vaudeville and motion pictures.

Grand Street (Harry Beekman, mgr.)—Vaudeville and motion pictures.

Proctor's Fifty-eighth Street (F. F. Proctor, mgr.)—Moving pictures and vaudeville.

Comedy (Albert Kaufman, mgr.)—Motion pictures and illustrated songs.

Yorkville (M. Loew Co., mgrs.)—Vaudeville and motion pictures.

Metropolitan Opera House.—Bills for week ending Feb. 10 included: *Der Koenigskinder* 5, *Rigoletto* 6, *La Boheme* 7, *Die Walkure* 8 (matinee), *Armide* 8 (night), *Lobetanz* 9, *Orfeo* 10 (matinee), *Hansel und Gretel* and *I Pagliacci* 10 (night).

Academy (Samuel Kingston, mgr.)—The stock this week is offering *Alias Jimmy Valentine*.

Daly's (Robert Robertson, mgr.) — "The Rose of Panama" closed Saturday night, Feb. 10, and the house is dark.

Liberty (J. W. Mayer, mgr.)—Marie Cahill, in *The Opera Ball*, opened here Monday night, Feb. 12. A review of the performance will be given next week.

Criterion (Chas. Frohman, mgr.)—Louis Mann, in *Elevating a Husband*, moved to this house Monday matinee, Feb. 12.

Globe (W. P. Burbage, mgr.)—Eddie Foy, in "Over the River," is in his sixth week.

Republic (David Belasco, mgr.)—"The Woman" is in its twenty-second week.

Century (George C. Tyler, mgr.)—"The Garden of Allah" is in its sixteenth week.

Empire (Chas. Frohman, mgr.) — Ethel Barrymore is in her third week and last fortnight in "Cousin Kate" and "A Slice of Life."

West End (J. K. Cookson, mgr.)—Business continues good for week of 12, with "A Chocolate Soldier."

Alhambra (Dave Robinson, mgr.)—A most excellent bill in every particular is offered for this week, headed by Cesare Nesi, the "East Side Caruso." Others are: "The Antique Girl," Lolo, the mystic; Mr. and Mrs. Jimmie Barry, Irene Dillon, Bert Kalmar and Jessie Brown, Schenck Bros., and Joe Hart's "Dinkelspiel's Christmas."

Keith's Harlem Opera House.—This week's bill is a first class one, and includes several acts that are new here. Kolb and La Neva, May Evans, Flynn, Craig and Haywood, the Hebrew Minstrels, Alexander's Ragtime Band, Dixie Christie Hurd and company, and Spaulding and Dupree.

Hurtig & Seamon's Music Hall (Sam Hurtig, mgr.)—Al. Reeves' Beauty Show is here week of 12. Next week, Jersey Lilies.

Family (C. Sullivan, mgr.)—With pictures only, they are doing a fair business.

Eighty-sixth Street (Herman Goldmen, mgr.)—Pictures and good vaudeville are drawing crowded houses.

Gotham (Lep. Soloman, mgr.)—They are more than holding their own here. Douglas and Washburn and company, Hensel and Pierce, Court and Don, Oxford, Blondell and Tucker, Watkins and Williams, and pictures.

Loew's Seventh Avenue (C. Sewards, mgr.)—It is seldom that the standing room only sign is not displayed, and their offerings are up to the standard in every respect. A good bill is promised for this week.

Proctor's One Hundred and Twenty-fifth Street (J. H. Holstein, mgr.)—Their vaudeville and pictures are the best and latest. The bill for this week presents: Bert and Irene Jack, Sam Goldman, Clayton Trio, Hennings, Lewis and company, Arion Quartette, "In the Hills," Stainer Comedy Circus, Musical Vynos, Peaches, Vera McCord and company, Frances Joyner and company, Condon and Doyle, Crampton and Rhodes, and Chevalier De Loris.

Nemo (Jack Lower, mgr.)—They offer for this week Van Kenyle and company, Locke and Linden, Baker De Voe Trio, Callen and Callen, Gray Trio, and William Dick.

Washington (Harry Thoms, mgr.)—Business is of the best here. The bill: Maddern, Nugent and company, Tascott and Tascott, Goodwin Brothers, Royal Hinode Japs, United Trio, Lilian Bender.

Star (Jack Leo, mgr.)—They are holding their own here. Bill for the week offers: Jos. R. Ketler and company, Keeler and Don, Mack and Clancy Twins, Pike and Callane, Clark and Verdi, and Armada.

Riverside (B. C. Magee, mgr.)—Reports are of the best from this house. The bill: William Lytell and company, Le Roy and Romer, Enigma, the Visocchi, and others.

Odeon (Ed. Decker, mgr.)—Business still continues far above normal.

Bronx (Fred. G. Rosebush, mgr.)—A good bill is presented here this week. The first time here Jesse L. Lasky presents "California," an American operetta, with twenty people. Others: Raymond and Calvery, Charles Leonard Fletcher and company, Frank Morrell, the singing comic; Clark and Bergman, College Trio, Elida Morris, Burton and Stryker, and Four Hanlons.

Metropolis (R. W. Little, mgr.)—Cecil Spooner and her own company presents "Mrs. Wiggs of the Cabbage Patch," with all the favorites in the cast. Next week "The Commanding Officer."

Prospect (Frank Gersten, mgr.) —The Prospect Theatre Stock, in "The Deep Purple," this week.

Miner's Bronx (Fred Follett, mgr.)— Business is always good here. This is home week. The show that made Miner's in the Bronx famous, Tom Miner's Bohemian Burlesquers, presenting "Patsy's Travels," with Andy Gardner and Ida Nicholai. Added attraction, the Great Charmion. Next week, Zallah's Own.

Tremont (J. Jones Johnson, mgr.)— Agnes Cameron and her stock, with vaudeville and pictures, continue to crowd this house at every performance.

Brooklyn, N. Y. — Business continues good at all of the theatres here. Good attractions are the rule this week.

MONTAUK (Edward Trail, mgr.) — James K. Hackett, in "The Grain of Dust," opened Monday, to a packed house. Week of 19, Helen Ware, in "The Price."

TELLER'S BROADWAY (Leo C. Teller, mgr.) "The Enchantress," with Kitty Gordon and the original company, came over from Manhattan and opened to a capacity house Monday night, and promises to do a big week's business. "The Commuters" week of 19.

MAJESTIC (Charles S. Breed, mgr.)—John Mason, in "As a Man Thinks," opened Monday, to S. R. O. Sam Bernard, in "He Came From Milwaukee," week of 19.

SHUBERT (L. J. Rodriguez, mgr.)—"The Deep Purple" is playing a return engagement here this week. John Mason, in "As a Man Thinks," next week.

CRESCENT (Lew Parker, mgr.)—The Crescent Stock Company presents "Bobby Burnitt" this week. "The Three Twins" week of 19.

GOTHAM (Pauline H. Boyle, mgr.) —The Gotham Stock Company, in "Salvation Nell," this week. "Bobby Burnitt" week of 19.

ORPHEUM (Frank Kilholz, mgr.) — Bill week of 12: Robert Edeson and company, Frank Tinney, Melville and Higgins, Little Billy, Jere Grady and company, Perry and White, Sully Family, Howard's Ponies, and Yankee and Dixie.

BUSHWICK (Benedict Blatt, mgr.) — Bill week of 12: Brice and King, Ye Colonial Septette, Paul Conchas, Hickey's Circus, the Keatons Frank Bush, Fay, Two Coleys and Fay, Linden Beckwith, and Risls.

GREENPOINT (Herold Williams, mgr.)— Bill week of 12: George Lashwood, Claude and Fannie Usher, Spink and Welsh, Mr. and Mrs. Hugh J. Emmett, Sensone and Delilah, Milo Beldon and company, and Rosaire and Doretto.

PAYTON'S (Corse Payton, mgr.)—The Corse Payton Stock Co. present this week "A Man's World."

PHILLIPS' LYCEUM (Louis Phillips, mgr.) —The Lyceum Stock presents "For Hearth and Home" this week. "Anna Karenina" next week.

STAR (H. W. Rogers, mgr.)—Louis Robie's Knickerbockers this week. Sam Howe's Burlesquers next week.

GAYETY (Louis Kreig, mgr.)—The College Girls opened to a capacity house Monday. Rose Sydell week of 19.

CASINO (Charles Daniels, mgr.)—The Girls from Reno this week. The Follies of the Day week of 19.

EMPIRE (George McManus, mgr.) — The Follies of the Day this week. The Bohemians week of 19.

OXFORD (Cyrus Gale, mgr.)—Photoplays and vaudeville.

LIBERTY (Edward Strauss, mgr.)—Vaudeville and motion pictures.

JONES' (M. T. Jones, mgr.)—Vaudeville and photoplays. Program changed Monday and Thursday.

FULTON (Jack Spurrier, mgr.)—Six big vaudeville acts and pictures, changed twice weekly.

FIFTH AVENUE (M. H. Saxe, mgr.)—Vaudeville and photoplays.

ROYAL (Marcus Loew, mgr.)—The latest photoplays.

FOLLY (Wm. Fox, mgr.)—Vaudeville and pictures.

GRAND OPERA HOUSE (Wm. Fox, mgr.)— Vaudeville and pictures.

BIJOU (George Schenck, mgr.)—Continuous vaudeville and pictures.

COLUMBIA (A. Sichel, mgr.)—Vaudeville and pictures.

OLYMPIC (Herman Wacke, mgr.)—Six big vaudeville acts and pictures, changed twice weekly.

AMPHION (M. S. Solomon, mgr.)—Pictures and vaudeville.

DE KALB (Leon T. Carpenter, mgr.)—Edna May Spooner Stock Company and vaudeville are proving very popular here.

COMEDY (Wm. Fox, mgr.)—Vaudeville and pictures.

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LOCAL OFFERINGS OF THE WEEK
AT THE VAUDEVILLE AND DRAMATIC HOUSES

City (Ben Leo, mgr.)—An attractive bill of moving pictures and vaudeville drew the usual good houses 8-10.

"The Only Son," a dramatic playlet, is presented by three male characters. A reformed burglar had worked for ten years for one man, and was about to be made his partner. While at his employer's house he caught his own son burglarizing the house, after the proprietor had alarmed the household. His son informs him that he has learned of his father's record, and has become a burglar by inheritance. The father pushes him out of the room as the proprietor returns with a detective, who recognizes the former burglar, and is about to arrest him, but by means of a little retainer he is not quite so sure of his identity. The employer then sends for the son, and in his presence accuses the father of the crime, which causes the boy to break down and confess the facts. He gets employment, and the partnership planned earlier, is consummated. The dramatic situations were well worked up, and with the exception of a few too energetic movements by the father, the work was thoroughly convincing. A handsome library set was used for the act.

Anada was a clever violinist, attractive in face and figure, and wearing a showy short gown. She played "The Rosary," a medley of popular airs, and concluded with "The Ragtime Violin." Her turn was warmly applauded.

Lucky and Linden had a sketch between a high class German souse and a policeman, a letter carrier and an old man. The inebriated person took particular delight in springing riddles. Several novel ways of getting a drunk were shown, and the souse finally mails himself and is taken to his destination by the letter carrier.

Zeno and Mandell were a happy team, the lady short, plump and jolly, and the young man a good singer. Both are acquainted with a piano also. They sang "Stick to Me a Little Closer," "When Ragtime Rosie Ragged the Rosary," "I'm Going Fishing, Too," and Mr. Zeno's "Macaroni Joe" selection was cleverly done. They were also there with the footwork.

The Baker De Voe Trio of comedy acrobats had the house laughing all of the time. The two soldiers were comical in make-up and action, and the captain put them through their paces. They introduced some work out of the ordinary with tables and chairs, and their tumbling and comedy finish earned them much applause.

Callan and Callan took a little while to get going, but did well in their singing and dancing. Mr. Callan had some lively movements of himself, and also introduced some acrobatic stunts that were liked. The lady had several changes of costumes, and she sang "Fiddle Up" by herself, and "Bamboo Baby Dance," with her partner, to a satisfactory "off."

The Farinelle Trio of singers, two men and a woman, opened with a medley of Italian, French and English popular songs. The men came back with fine saxophone duets, and then the lady exercised her voice in a yodling number full of surprising vocal manœuvres. They sang "Come Back to Erin" for a finish, with excellent results.

The Brownings made good in their turn, opening with an Irish duet, in which Mr. Browning did a lot of stuttering in pronouncing the name of Flanagan. His illustrations of the different responses to the request for a kiss in different cities were well worked up. Mrs. Browning then invited him for a ride in an imaginary airship, and the incidental business up in the air was funny. In "Buckwheat Cakes," Mr. Browning got enthusiastic, and the line of talk about the harem skirt and woman suffrage was a good finisher.

The pictures were exceptionally interesting.

Fourteenth Street (J. Wesley Rosenquest, mgr.)—Thursday, Feb. 8, the six acts at this popular downtown house played to the usual full house Thursday afternoon.

Jack Callahan and company presented an amusing comedy sketch, entitled "The Doctor's Visit." The company consists of two women and a man. The name of one of the women and that of her sick dog are the same, and two doctors, one a veterinary and the other a regular physician, have names similar. The calling of the wrong doctor causes complications, which are finally straightened out. The act closed with singing, which went very well.

Dalton and Lee, two men, made up as A. Mutt and a Chinaman, presented some Indian club juggling that was very fair. The Chinaman closed with several songs, rendered in a good falsetto voice. His closing song, "All Alone," which he sang in two telephones (in a falsetto voice in one and a baritone voice in the other), made a big hit.

Two men in evening dress furnished the hit of the show. Why their names were not announced we do not know. Among the songs were "Good-Bye, My Love, Good-Bye," "If My Dreams Were Made of Gold, I'd Buy the World for You," "Mandy Lee," "I Want a Girl Just Like the Girl Who Married Dear Old Dad," "Silver Threads Among the Gold," "I'm Falling in Love With Someone" and "Lady Angeline." These fellows have excellent voices, and rarely outside of big time is such vocalization heard.

A laughable sketch was presented by a man and two young women. Who they were and what is the name of their offering, was not announced. The scene shows a country railroad station. The man taking the part of station agent, porter, hotel clerk, cook and several others, hands out some laughable talk to the two girls, who have missed the last train.

Leo. Feist's success, "Heart of My Heart," was excellently rendered by Jack Driscoll, colored slides picturing the different scenes.

Bobyn, an eccentric juggler, offered some good stunts. His best was the juggling of an open umbrella, a heavy dress suitcase and a high hat.

McKinley Square (Dan Supple, mgr.)—One of the best bills ever seen here crowded "the house beautiful" to the rails at every performance the last half of the past week, and pleased the immense audiences greatly. The policy of the management in securing the best obtainable for their patrons is making this house one of the most popular in this section.

George Kane, billed as a "screamingly funny fellow," certainly lived up to his reputation, for he had the audience laughing continually at his funny sayings and original gags, and when he started to yodel that lullaby it brought back to many tender memories of the late J. K. Emmett. George certainly put it over.

Following him came Conroy and Keeler, who are not the baseball players their names suggest, but do a comedy singing and talking specialty, one as an Irishman and one straight. Their comedy was original, as were their songs, and when they played a comic version of "Othello and Desdemona" they caused much laughter and received hearty applause.

The stock company were next, and they were easily the hit of the bill. Again the members of this little company showed their versatility by presenting Edna May Spooner's former vaudeville vehicle, "The Obstinate Family" (and they certainly were obstinate). The funny little quarrel over an insignificant sentence kept the audience laughing incessantly. Miss Akerstrom, Miss Tyrone and Messrs. Le Sueur and Villasana deserve special mention for the capable and efficient manner in which they handled their respective roles.

The Three Tentleys are two men and a woman. The woman does all the work in the act, and is an exceptionally clever juggler. Her feature is that of catching tin plates scaled across the stage at terrific speed. Her other stunts are the usual routine of a juggling act. The elder man is merely an assistant, and the younger does a few acrobatic stunts between waits.

Daniels and Conrad, ragtime instrumentalists, certainly did live up to their billing. With a piano and a violin they gave us ragtime hits galore, jumped into the classics, and then finished up with more ragtime stuff. Both of these youngsters are masters of their respective instruments, and their fine playing was certainly enjoyed and appreciated by the large audience.

Blake's mule, Maud, the original "Hee-Haw" animal, did cause a peck of trouble for those who essayed to ride her, and caused plenty of laughs by the smart manner in which she threw the would-be riders.

The feature films were "Swiftwind's Heroism" (Pathe), "A Night Out" (Selig), and "Broncho Bill's Adventure" (Essanay). Others were Lubin, Pathe and Selig (commercial).

Lincoln Square (Chas. Ferguson, mgr.)—Standing room only was the condition late comers were obliged to accept at the matinee of Thursday, Feb. 8, by the time the first vaudeville act appeared in the incoming new show of that date.

Speaking of the new show (six acts), collectively it is a question if a more entertaining list of acts has appeared in one bill at this house since it came under the Loew management.

The stage cards announced Kerr, a modest appearing young man, as the starter of the show. He is quite an expert violinist, however, and he got by nicely, his imitations with a horn attached to the violin being his best appeal for the favor of the big audience.

Howell and Scott, Hebrew comedians, gained a storm of laughter with their parody songs and Yiddisher cakewalk. They would get much better results from their cross-fire talk, however, if they adopted a quieter method in putting it over.

Schepp's Circus followed, with Mr. Schepp working his animals in a manner that brought the laughter and applause in bunches. This animal trainer does not believe in carrying a carload of stage paraphernalia, but there is a requisite number of animals, and they all work. There are four beautiful ponies, carrying monkey riders; a fine riding dog, a sedate monkey doctor, a marching dog, cute poodle dogs which work, as do all the animals, without the need of whipping; a monkey who jumps to the stage from a top box, and the act closes with the unridable pony making it warm for his would-be riders. Mr. Schepp injects a running fire of brisk comedy talk during his act, and it is in every way worthy of a good position on any program.

A young man rendered a ballad at this point of the bill, aided by an excellent voice and pretty slides, and we all "helped" him in the chorus.

Catherine Challoner and company presented the farcelet, "Stop, Look and Listen," in which Miss Challoner displayed quite a little dramatic ability in the one tense scene, and the young country girl fairly shared the honors with her.

The Makarenko Duo gave their songs in fine style. Their costumes are of the same rich design and texture as were seen on the big time. The male end of the duo has become quite an accomplished comedian since his sojourn here.

Hanlon and Hanlon closed the bill in a display of athletic skill that caused the audience to sit up and take notice. Their closing feat, a jump from pedestal to the hands of the man lying twenty feet away on a small table, is a corker. The boys got four curtain recalls for their fine work.

Hammerstein's (William Hammerstein, mgr.)—Announced on the excellent bill offered here this week are: Charles J. Ross and Mabel Fenton, Amelia Stone and Armand Kalisz, Frank Tinney, "My Lady's Fan," "The Pool Room," McConnell and Simpson, Jarrow, Three White Kuhns, White and West, Ellis' Eight Hawaiians, Countess Leontine, La Vier, Dorothy Sisters, Williams and Cane, and the Jacques Bros.

Fulton (Henry B. Harris, mgr.)—*Making Good*, a melodrama in four acts, by Owen Davis. Produced Monday, Feb. 5, by Wm. A. Brady, with this cast:

Morton Lawrence	Charles Lane
Tom Lawrence, his son	Wm. Courtenay
Dan Regan	Griffith Evans
Bradley Harris	P. F. Barrett
Pete Selby	John Willard
Billy Bishop	James Lounsbery
Judge Deane	Frank Hatch
Davy	Robert Lawlar
Costigan	L. C. Phillips
Little Joe	C. Wilson Hummel
Anderson	Paul Harris
Clifford	Fred Hornby
Deronda Deane	Doris Keane
Leila Regan	Alma Belwin
Mrs. Lawrence	Isabel O'Madigan
Widow Leigh	Ada Gilman

After a week's darkness the doors of this beautiful playhouse were opened on the above date for the first presentation in New York of a new play, called "Making Good," which it decidedly did not do. In the popular price melodrama houses "Making Good" may have a chance, but never in a playhouse where the best seats cost $2 each. The piece is melodramatic to the core, but it is well written. Its leading character is Thomas Lawrence, the spendthrift son of a millionaire, who, after wasting a fortune, goes to the Maine woods and "makes good" as a "producer." Here he meets Deronda Deane, and each fall in love with one another. Of course, the "villain," Pete Selby, is jealous, there is a fight, and, like all melodramas, the hero wins everything he is battling for—his sweetheart, the recovery of his father's lost fortune, etc., etc.

The play failed to meet with favor and closed. Elsie Ferguson opened 12, in "The First Lady in the Land."

Grand Opera House (Jack Welch, mgr.)—*Macushla*, a play in four acts, by Rida Johnson Young, produced Monday, Feb. 5, by Augustus Pitou, with this cast:

Sir Brian Fitzgerald	Chauncey Olcott
Warren Fairchild	Charles Wellesly
Sandy McNabb	Robert V. Ferguson
Thomas Wiggins	E. H. Reardon
Dinny O'Mara	George Brennan
Will Dorkins	F. Gatenby Bell
A Bookmaker	Edmund Shalet
Patricia Boyer	Gail Kane
Mrs. Boyer	Jennie Lamont
Gwendolyn Fairchild	Katherine Clarendon
Lady Dorothy Hammond	Alice Farrell

The engagement of Chauncey Olcott in New York for a limited time can always be depended upon to draw a capacity audience, and his appearance Monday evening, Feb. 5, at this house was marked by one of the largest crowds that was ever seen here. "Macushla" is the title of the piece, and is the usual Olcott play, while perhaps containing a little more plot than some of the recent ones presented by him.

Mr. Olcott was cast as Sir Brian Fitzgerald, the unwilling heir to many broad and debt-ridden acres in Ireland. He owned a horse named Macushla, a famous jumper, and that is about all that he dared to keep his own when pressed by creditors. Grown up with him from childhood was Patricia Boyer, daughter of the lodge keeper. The young woman could not bring herself to recognize the dignity of the title her old playmate had acquired, nor could he recognize that she had come to be a woman without suspecting it. Several ladies from England tried to move Sir Brian with their wiles, and several men, including the usual English villain, tried to find a way into the heart of Patricia. Toward the end of the play, when it seemed that Sir Brian was about to be dispossessed of his lands and his Patricia, Macushla won a race and thereby brought to her owner much wealth and the girl he loved.

Mr. Olcott's singing seems to have lost none of its sweetness, the audience applauding heartily every song he sang. During the action of the play he sang four songs, the best being "The Girl I'll Call My Sweetheart Must Look Like You." Mr. Olcott has surrounded himself with a capable company who at all times give him excellent support.

Gail Kane, as Patricia Boyer, the plain little Irish country girl, was convincing at all times, and her performance was well liked. Charles Wellesly, as an English lord, gave a fine portrayal of his character. The rest of the company were well cast. The engagement is for three weeks only.

The second week began 12.

Gaiety (J. Fred Zimmerman Jr., mgr.)—"Officer 666" is in its third week.

Lyceum (Daniel Frohman, mgr.) — Margaret Anglin revived *Green Stockings* beginning Lincoln's Birthday matinee, Feb. 12.

New Amsterdam (Malcolm Douglas, mgr.)—"The Trail of the Lonesome Pine," with Charlotte Walker, is in its third week and last fortnight.

Belasco (David Belasco, mgr.) — David Warfield, in "The Return of Peter Grimm," is in his eighteenth week.

Astor (Wagenhals & Kemper, mgrs.)—Raymond Hitchcock, in "The Red Widow," is in his fifteenth week and last fortnight.

Wm. Collier's Comedy (Sam S. & Lee Shubert, Inc., mgrs.) — "Bunty Pulls the Strings" is in its nineteenth week.

George M. Cohan's (Bert Feibleman, mgr.)—George M. Cohan, in "The Little Millionaire," is in his twenty-first week.

Manhattan Opera House (Frank O. Miller, mgr.) — Sam Bernard, in *He Came from Milwaukee*, is this week's attraction.

Wallack's (Charles Burnham, mgr.)—George Arliss, in "Disraeli," is in his twenty-second week.

Lyric (Sam S. & Lee Shubert, Inc., mgrs.)—"Little Boy Blue" is in its twelfth week.

Park (Frank McKee, mgr.)—"The Quaker Girl" is in its seventeenth week.

New York Hippodrome (John B. Fitzpatrick, mgr.)—"Around the World" is in its twenty-fourth week.

Broadway (William Wood, mgr.)—This house was dark the first three nights of last week, and re-opened Thursday night, Feb. 8, with Weber & Fields' Jubilee, which included *Hokey Pokey* and *Bunty Bulls and Strings*, which were given with these casts:

"Hokey Pokey"—

Meyer Bockheister	Lew Fields
Michael Dillpickle	Joe Weber
Josh Kidder	William Collier
Jeremiah McCann	John T. Kelly
Pierre Poisson	George Beban
Jean Coupon	Charles Mitchell
Mrs. Wallingford Grafter	Lillian Russell
Peachie Mullen	Fay Templeton
Chlorinda McCann	Helena Collier Garrick
La Sylphida, a dancer	Bessie Clayton
Lieutenant Shapeleigh Pierre Boulmiche	Frankie Bailey

"Bunty Bulls and Strings"—

Bunty Biggar	Fay Templeton
Tammas Biggar, her "Feyther,"	Wm. Collier
Gab Biggar, her "Brither"	Joe Weber
Weelum Grunt, her "braw laddie"	Lew Fields
Susie Slimson	Ada Lewis
Felen Bunshop, Tammas Biggar's past,	Helena Collier Garrick
Teenie	George Beban
Jeems	John T. Kelly
Daniel Squirrel	Charles Mitchell
Mr. MacGregor	Patrick Walsh
Sandy	Richard Fenning
Mr. Leggit	Malcolm Grindell

The opening of the Jubilee of Weber and Fields, on Feb. 8, was certainly an event, and judging by what they all said it was *the* event. And *they* ought to know, as they were all there. *They* in this case means everybody who is anybody in any line in the metropolis, and many who came hundreds of miles. And when David Belasco said, as he stepped to the footlights: "Golly! I'm glad to be here! It is a great night," he voiced the sentiments of the large audience that filled every nook and cranny in the Broadway Theatre.

The opening performance was more than a performance. It was a general jollification, with handshaking all around, and as for laughs — Broadway hasn't resounded with such laughter since the old days of the Weberfields Music Hall. Everybody was hungry for one of the old time laughs which used to be handed out at the home of burlesque conducted by these two popular manager-actors, and they were there to take full advantage of the opportunity offered.

To revive memories of the old days and make the Broadway seem like the little music hall, Messrs. Weber and Fields had gathered about them many of the familiar players who went to make the grand total of popularity of the old days, and to further jog our memory there were many of the old Stromberg melodies, not one whit less melodious or catchy—just as fresh and crisp as when penned by the melodic genius who, though passed away, is ever remembered by those who have heard his compositions. We heard Lillian Russell sing "Come Down, My Evening Star," just as she used to, and Fay Templeton rendered "Rosie" with a replica of the old Weberfield collection of gingery chorus girls. In the choruses, too, we heard many of the Stromberg strains.

With Lillian Russell, Fay Templeton, Wm. Collier, Bessie Clayton, John T. Kelly, Joe Weber, Lew Fields, the statuesque Frankie Bailey, and a budget of Stromberg melodies, is it any wonder that we harked back to days when the Weberfield burlesquers were the vogue? But enough of the reminiscent.

The present show's the thing, and it is just the thing to please the thousands that will flock to this theatre during the limited engagement of the Jubilee.

"Hokey Pokey" is a *pot-pourri* of popular burlesques given at the old music hall. It is full of brightness, wit and color, and introduces the full strength of the company.

Lillian Russell, as radiant as ever, and looking as youthful as she did twenty years ago, sang as sweetly as of yore, and captured her hearers with the same easy grace which has been hers ever since we first knew her. Her gowns were marvelous creations, and while Miss Russell commanded the admiration of all of her sex in the audience, they could not help being envious of the fair singer's dresses.

Bessie Clayton, more agile than ever, gave one of her remarkable dances, entitled "Le Claire de la Lune," in which she was assisted by Signor A. Romeo, a very clever dancer. The reception given Miss Clayton and the applause accorded her work made the house ring.

William Collier was as dryly humorous as ever, and, with his sister, Helena Collier Garrick, treated us to the duet, "On the Stage," in which these two clever players introduced "I'm Going Away from Here"—"From Here?" "From Here!"

Fay Templeton was delightful. She possesses a true sense of burlesque and brings out the best points in this line of work. She was in good voice and won her usual hearty recognition.

George Beban, as an excitable proprietor of a French cafe, was capital.

Helena Collier Garrick also proved herself to be a good burlesquer and scored heavily.

The only John T. Kelly, with his rich Irish brogue, made Jeremiah McCann an inimitable Celt.

Weber and Fields were—well, they were just Weber and Fields. They slaughtered the Queen's English with the same lack of compunction that characterized their work in the days agone, and were irresistible laugh makers. They worked with the same gusto and relish, and seemed to enjoy their merry nothings as much as did their audience.

In "Bunty Bulls and Strings," a burlesque on "Bunty Pulls the Strings," Miss Russell was absent, but all the others appeared, with the addition of Ada Lewis. This skit, by Edgar Smith, music by A. Baldwin Sloane, and lyrics by E. Ray Goetz, is a capital thing, and all of the players did excellent work.

One of the features of the evening occurred in the second scene of "Hokey Pokey," when

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Weber, Fields, Collier and Miss Russell were engaged in a game of poker. While they were squabbling over the merits of their cards, David Warfield, dressed in his old Yiddish peddler "get up," appeared. Some one said the "Return of Peter Grimm," the four players on the stage jumped for him, and hugged him, the audience discovered who it was, and the ovation accorded him must have warmed the cockles of his heart.

"I'm not in this," said Warfield, "I'm just making a call." He then motioned to the wings, and David Belasco appeared. It was then Mr. Belasco made his little speech.

It would be impossible to adequately describe the outbursts of applause with which the playhouse rang as each of the old favorites appeared. Nothing like it has been seen on Broadway, and this is tantamount to saying it has never been seen or heard anywhere, and as the large audience filed out of the theatre they all were glad that they had been fortunate in being able to see another Weberfield first night, and sympathised with their less fortunate brothers and sisters who had been denied the privilege.

Irving Place Theatre.—"Standing room only" decorated in large letters the box-office of Irving Place Theatre, Feb. 7, when *Glaube und Heimat* ("Faith and Homestead"), a tragedy, in three acts, by Karl Schonherr, was presented. This play has created one of the greatest sensations on all German stages where it was presented, and has proved an enormous drawing card here too. The story runs as follows: During the time of the Reformation, that is at the beginning of the Thirty Year War, Ferdinand, then King of Austria, issued an edict against the followers of Martin Luther. The peasants are ordered to either return to the Catholic Church or to leave their country. Most of them choose their new religion and with bleeding hearts leave the country of their birth and wander to strange lands. Only the family of Rott, the male members of which were Lutherans, while the women were good Catholics, do not openly acknowledge their new faith. A soldier of the king suspects them, and by his cruelty forces them to confess their loyalty to the Lutheran religion. The young son, rebelling against this cruelty, is slain in cold blood. Seeing the futility of any longer rebelling and filled with a horror against country and king that thus robs them of their child, they finally decide to leave their homestead and to go to a land where they can openly worship their religion. The women, although brought up in the Catholic faith, do not hesitate to accompany their husbands on their pilgrimage.

Old man Rott, with his eighty-two years, is suffering from dropsy, has only two more weeks to live, and does not want to confess his loyalty to the Lutheran religion until his last hour approaches, so that he is sure to be buried in the old village churchyard where all his forefathers are resting, and does not have to wander and be buried in some strange place, where nobody will know him when he wakes up on the day of resurrection. The part was played admirably by Herr Adolf Fink.

The leading female part, that of young Rott's peasant wife, was played by Frl. Meyer, who presented herself for the first time in New York in a serious play, her former appearances having been in light opera. She portrayed the difficult part of the woman, who herself is a good Catholic, but does not hesitate a minute to give up her home to follow her husband, with wonderful ability, but had overlooked the fact that she was to be the mother of a boy, fourteen or fifteen years old, and lacked at least ten years in her appearance to make this fact credible. Herr Platen and Frl. Pothy did very well in the roles of Sandperger and his wife. Herr Murauer, also a member of the operetta company, proved again his ability as a character comedian in the small but difficult role of the vagabond, and was ably assisted by Frl. Diener. Herr Ottbert, as the Engelbauer, who takes advantage of the victims of the persecution by buying up their farms, could not master the Tyrolean dialect, and would altogether have been better adapted for the role of young Rott, which, in turn, had been intrusted to Herr Kruger, who failed completely in the attempt to bring out the strength of that character. Herr Ehrhardt-Platen furnished the role of the wild soldier, driving out the unfortunate peasants, with all the necessary qualities. Smaller roles were played by Frls. Dahms and Cassani and Herren Marx, Heina, Berla, Meyer and Pratorius.

Casino (W. L. Rowland, mgr.)—"Sumurun" is in its fifth week.

Lew Fields' Herald Square (Harry M. Hyams, mgr.)—"The Million" is in its sixth and last week at this house. "Everywoman" follows 19.

Playhouse (Wm. A. Brady, mgr.) — "Bought and Paid For" is in its twenty-first week.

Knickerbocker (Harry G. Sommers, mgr.)—Otis Skinner, in "Kismet," is in his eighth week.

Hudson (Henry B. Harris, mgr.)—Mme. Simone, in "The Return from Jerusalem," is in her sixth week.

Maxine Elliott (Geo. J. Appleton, mgr.)—"The Bird of Paradise" is in its fourth week at this house.

Harris (Henry B. Harris, mgr.)—"The Talker" is in its sixth week.

Thirty-ninth Street (Ralph W. Long, mgr.)—"The Butterfly on the Wheel" is in its sixth week.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

HEAD BALANCER.—We have no records of such feats.

L. A. M., Moorland.—We have no record of death of party.

MISCELLANEOUS.

H. R. Q., Butte.—Address a letter to the State Department at Washington, D. C.

THE CLIPPER ANNIVERSARY.

With this issue THE CLIPPER begins its sixtieth year of uninterrupted publication. Fifty-nine years have been spent in a consistent effort to help along the classes it has catered to. Early in its career, when its columns were devoted chiefly to sporting matters, by careful management and untiring effort, it became the recognized authority on all matters relating to the field of sports. The circus and minstrel troupes and all popular forms of amusement have been aided in their development through the columns of THE CLIPPER. Later on it became the champion of vaudeville, at a time when all other publications were outspoken in condemnation of this amusement, THE CLIPPER, single-handed and alone, upheld it, and predicted for it a great future, when certain objectionable features, which existed at that time, were eliminated. The dramatic field has also been covered, and in its reviews of new plays or productions, THE CLIPPER has aimed to give fair and impartial opinions regarding them, always seeking out the points of excellence they contained and avoiding the sarcastic and abusive criticisms of trifling defects which are so frequently indulged in by the so-called dramatic critics, and which often bring discouragement to both actor and manager. THE CLIPPER has always believed that its mission was to "build up" rather than to "tear down" the show business, and in all the years of its existence it has consistently adhered to this policy. All branches of the profession have shown appreciation of THE CLIPPER's methods by their unwavering support and patronage. And now that THE CLIPPER is entering upon another year, it wishes to express its heartfelt thanks to all those friends who have assisted it in its long and creditable career. It assures them that in the future it will be guided only by the policy which has achieved its past success, and that it will endeavor, by keeping fully abreast with the times, to render even more acceptable service, and to increase its usefulness in its chosen field.

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ENGAGED FOR "THE RAINBOW."

The cast which Henry Miller is assembling for "The Rainbow," the new play by A. E. Thomas, which is soon to be produced here, includes Malcolm Dunn, Charles Hammond, Daniel Pennell, Robert Stow Gill, Brandon Hurst, Ruth Holt Boucicault, Fania Marinoff, Ruth Chatterton, Laura Hope Crews, Hope Latham and Ethel Martin. The play is in rehearsal and will be given an out-of-town performance within two weeks. Mr. Miller will appear in the leading role.

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HIPPODROME'S CHRISTENER.

Master Milton Shubert, the small nephew of Messrs. Lee and J. J. Shubert, has become the official christener of all the animals born in the Hippodrome building. Four baby lambs have made their appearance in the Hippodrome stables within the past two weeks.

The first set were immediately named Mutt and Jeff by the young sponsor. To the second set young Master Shubert has given the names Gaby and Pilcer.

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DAVID MAYER AT THE FIFTH AVENUE.

David Mayer, one of the best known and experienced treasurers in the country, is now in charge of the box office at the Fifth Avenue Theatre.

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HAMMERSTEIN TRIUMPHS.

Everything was sold out at Oscar Hammerstein's London Opera House for the first night of opera at theatre prices. The opera was "Faust," and was given Feb. 9.

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I have a few ACTS IN STOCK to lease on Royalty. No Manuscripts mailed for perusal.

MINSTRELS IN RHYME.

TO THE EDITOR OF NEW YORK CLIPPER,

DEAR SIR—Noting different notices pertaining to minstrelsy in your paper, brings to me happy thoughts. As a son and nephew of the old family of minstrels, Pelham (Pell), I inclose a few verses in memory of Richard Ward Pell, better known as Dick Pelham, one of the originators of minstrels in New York, in 1843. WM. W. PELHAM (PELL).

TO MINSTRELS, ONE AND ALL.
"THE BIRTH OF MINSTRELSY," BY WM. W. PELHAM (nee PELL).

THE LAY OF THE ANCIENT MINSTREL.

A minstrel man is what I am,
As you can plainly see,
And, if you listen, I will tell
How minstrels came to be.
In a boarding house in old New York, in 1842,
Four comrades met one day,
With music and with merry jest to pass the time away.
Dick Pell, or Pelham, better known,
Who was a circus clown—
The brightest, merriest fellow
In all that good old town.
His friends were Billy Whitlock, Dan Decatur Emmett, too;
Frank Brower, who played the banjo just like the darkies do.

Now Pelham took the tambourine,
Whitlock took the bones,
While Emmett's violin did add
The music of its tones.
They fitted up a store
At 42 Park Row;
Hung a curtain, built a stage,
And then they gave a show.
Each put burnt cork upon his face,
And in a circle sat,
Started in to imitate the jolly negro race.
The Virginia Minstrels they were called,
Dick Pelham and his comrades three,
And on that night, so long ago,
Was the birth of minstrelsy.
And from that day and until this,
We've the minstrel man and the minstrel miss.

"ANOTHER RAG"

By THEODORE MORSE. Morse's newest big "rag" song hit. Words by D. A. ESROM.

Published by THEODORE MORSE MUSIC CO., 1367 Broadway, N. Y.

A few of the dear old ones; all so dear,
Some are dead, some are here.
Old Sam Sanford, you remember well;
Billie Birch, Eph Horn and Carncross, John L.,
Whose final curtain has just rung down.
Dick Pell had four brothers—Gilbert, Billie and John,
And Ben was another, as history shows,
Who blackened their faces and sat in the row.
Press Eldridge, Dockstader, Frank Cushman, you all know,
And there is another, the ladies' pet,
Carroll Johnson, Beau Brummel of minstrels, who is still playing yet.

Then we have Vic Richards, the funny man,
Geo. Wilson, Geo. Thatcher, Geo. Primrose also;
Fox and Ward, Joe Perry and Billie Browers are still in the row.
Jim McCool, Chauncey Olcott, Andrew Mack, we all know
Blackened their faces in a minstrel show.
Now Tony Pastor, Wm. Henry Rice and old Dave Foy,
Their chairs are vacant from the minstrel row.

But still some others, too many to state,
A few I'll mention, if not too late:
Harry Shunk, Ben Franklin, and Joe Hortis,
Chas. Boyden, Tony Baker, and that singer, O'Brien,
These last ones just starting to get into line.
Our old friend Hughey is still with the lot,
And Billie Ward Pelham, the chip of the block;
And last, but not least, the leader to-day,
Who gives them all pointers just how to play—
Frank Dumont is his name.
'Twill be written fair in the book of fame.
Now, friends, I thank you for listening to me,
God bless them all in minstrelsy.

WM. WARD PELHAM (PELL),
Late with Mildred Holland.

Best wishes to Ed. Le Roy Rice and Frank Dumont.

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OPERA IN CINCINNATI.

Mary Garden and Other Stars at Music Hall.

Cincinnati's brief season of grand opera was very successful. Three magnificent audiences gathered at Music Hall to enjoy Victor Herbert's "Natoma," "The Secret of Suzanne," "Hensel und Gretel" and "Tristan and Isolde." The Chicago Grand Opera Co. proved a well balanced organization. Mary Garden was the magnet of the first opera, and Cincinnati at once took her to its musical heart. Mabel Riegelman, a native Cincinnati girl, came into her own, and was royally welcomed as Gretel. Charles Dalmores was cast as Hansel. One of the greatest individual hits of the season was scored by Caroline White, whose singing of "The Ode to Spring" called forth one of the most enthusiastic demonstrations of the brief festival of opera.

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LATE CURTAIN FOR THE LITTLE THEATRE.

Winthrop Ames announces an innovation for the Little Theatre, which will open the first week in March. The curtain will rise at a quarter of nine o'clock, instead of a quarter after or half-past eight, as is the custom in most of the other theatres.

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RALPH LONG ILL.

Ralph Long, the manager of the Thirty-ninth Street Theatre, New York, and one of the chief men in the Shubert office, is at his home suffering from throat trouble. The doctors say that he will soon be out again. Mr. Long is one of the youngest theatre managers in the country and one of the most popular.

NOTES FROM THE FAR EAST.

SHANGHAI, China, Jan. 7.

Shanghai can boast of one new house this Winter. The old dining room of the Astor House, the leading hostelry, has been remodeled and houses an English company of players, who are following the lines of the popular London Follies, presenting potted plays and vaudeville numbers. Fred Coyne, formerly of the Bandmann Opera Co., is manager. Business from the start has been bad, and an early closing is predicted.

The new Apollo, formerly the American Cinematograph, is also in the running with the usual program of motion pictures and one or two artists. The Two Prices, an Australian sister team, are featured on the bill. Best amusement resort in town.

The Victoria is featuring the Quealys, comedy sketch team, and Vera Ferrace, singing comedienne, besides photoplays.

Harris and Vernon, the only American act in the Far East, are at the Victoria, Hongkong, closing a twelve weeks' engagement. Honolulu next, and then the States.

Lynda Davis, an Australian serio and dancer, is also in Hongkong, at the Victoria.

Eileen Murray is at the Bijou Scenic, Hongkong.

The Tientsin Arcade has canceled all vaudeville acts; motion pictures only.

The crew of the U. S. S. Saratoga, Admiral Murdock's flagship, gave a creditable minstrel performance at the Bijou Theatre, Jan. 1.

Kendis and Paley's song hit, "Billy," is the big noise here in songdom; also Ted Snyder's "Alexander's Ragtime Band."

The crew of the U. S. S. Helena, stationed six hundred miles up the famous Yangste-kiang, had a crowded house in Hankow, when they gave their minstrel show, last week.

The Colon Cinema, Tientsin, is open again for the Winter season. A troupe of acrobats is featured as an attraction, in addition to the usual program of motion pictures.

Manager Ramos, of the Victoria, Hongkong, visited Shanghai last week.

Laura Diamond and Rege Williams are touring the Philippine provinces.

Mr. Carpi, manager of Tsingtau's only amusement resort, is in Shanghai, booking talent for his house.

Ching Ling Foo, the celebrated Chinese magician, and a company of acrobats, are appearing at the Bijou. Little Chee Toy, who sings ballads in English, is also featured. The company will tour Europe at the close of the Shanghai season.

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PITTSBURGH TO HAVE NEW PLAYHOUSE.

Pittsburgh is to have a new and palatial theatre. It will be erected at Penn Avenue and Seventh Street, on the site of old Second Presbyterian Church property, lately secured from New York interests by the Penn Avenue Real Estate Corporation. The building is to be constructed of a combination of brick and terra cotta. Plans of the structure are being made by M. Nirdlinger, who expects to have all drawings and specifications ready to submit to contractors by Feb. 15.

Mr. Nirdlinger's plans call for a building with a seating capacity of 1,870, so arranged that every seat will give a perfect view of the stage. A generous provision has been made for fire exits on both the Seventh Street and the Scott alley side of the building, far exceeding the requirements demanded by law. Combination inclines and stairways are adopted from the auditorium to the balcony and to the gallery, which eliminates steep grades, where inclines are used entirely. The interior is of the French Renaissance period. One of the notable features will be the interior lighting, which will be indirect, hiding from view all lights, depending entirely upon reflectors, which has proved very successful for this class of work. The cost of the building, as estimated by the architect, will be between $200,000 and $250,000.

The Penn Avenue Real Estate Corporation, as announced on Jan. 25, is composed of Pittsburgh men, who recently paid $750,000 for the Second Church lot. The lot measures 110x120 feet, and has three street frontages, counting Scott alley, which extends along its Western line. As yet the securing of a lessee for this theatre has not been considered. Those behind the project are confident it will prove a success because of the location of the property, which makes it attractive for stores as well as for a theatre. When the building is up it will fix permanently the character of the former church property, which for several years has been anything but sightly, and which fact has retarded other property owners in the neighborhood from putting up modern buildings.

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HORWITZ NOTES.

Charles Horwitz has written a three act farce that will have a Broadway production the coming season.

The Five Sullys are scoring the hit of their career in "The Information Bureau."

Mr. and Mrs. Mark Murphy are on the Pacific Coast, scoring their usual big success with "Clancy's Ghost."

Chas. A. Loder reports a terrific hit on the United time, with "The Night Doctor."

Howell, Fyne and Howell, in a comedy act in one, entitled "The Detectives," have scored an instantaneous hit.

Epp and Conrad are the laughing hit on every bill, with "The Candidate and the Voter."

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FROHMAN GETS NEW COMEDY.

Charles Frohman has secured from abroad the American rights of the musical comedy, "The Girl from Montmartre"—an adaptation of "The Girl from Maxim's." This piece is now running in Berlin and Vienna. Mr. Frohman proposes to make up a special cast of musical players and produce this musical girl from Maxim's in New York before the end of the present season.

ARTHUR C. MORELAND ON MINSTRELSY.

For some weeks past I have been greatly interested in the articles appearing in THE CLIPPER relative to the resuscitation of a permanent minstrel company in the City of New York.

Authorities, whose knowledge of various branches of the minstrel propaganda is unquestioned, like my friends Frank Dumont, M. B. Leavitt and Edw. Le Roy Rice, have given their opinions upon the feasibility and practicability of such an enterprise.

While I have not the audacity to place myself in a class which these writers have an undoubted right to claim, I venture, as being a little more than a deckhand, to express my poor views upon the subject thus discussed.

It is easy to become an iconoclast, still easier to be a pessimist, but no one should venture to appear in either role without offering a logical argument for the position assumed. It is a matter of little consequence except for the verification of records, whether minstrelsy commenced in January or February, 1843, but it is of importance to note that at that particular time the Abolition Movement first found open expression in the politics of the country. The woes of the negro, sympathy for his enslaved condition, and appreciation of his ability to be cheerful while in bondage, gave to minstrelsy its first encouragement. The ballads sung in the first part had in them a pathos which not even the quips or comic ditties of the endmen could disburse. The audiences heard in the melodies an appeal of the serf; they saw in the antics of the comedians the tendency to jollity which not even the whip of the slave driver could obliterate, and so minstrelsy prospered.

When the minstrel company traveled through the country it played in towns and villages where the theatre was regarded as a place of abomination, and the simplicity of the minstrel performance destroyed the feeling of horror with which theatrical performances were regarded.

The amusement profession of to-day can thank the minstrel profession for being the pioneers who opened to their successors the amusement loving public, which to-day maintains an army where only a few straggling guerillas could obtain subsistence. As years went on and the abolition movement became stronger, prior to the outbreak of the Civil War, minstrelsy flourished, and part of its success can be attributed to the genius of one man. That man was the late Stephen C. Foster. The opera is not more indebted to Rossini, Gounod, Meyerbeer, Verdi, *et al.*, than is negro minstrelsy to the compositions of Stephen C. Foster. How many minstrel companies have lived by the rendition of the "Old Folks at Home," "My Old Kentucky Home," "Hard Times Come Again No More," "Belle Brandon," "Ellen Bayne," "Beautiful Dreamer," "The Virginia Rosebud," "Come Where My Love Lies Dreaming," "Nellie Gray," "Massa's in the Cold, Cold Ground," and so many more that it is impossible to enumerate them in the space which I hope you will be able to bestow upon this article.

Minstrelsy met its first blow by the inoculation of a deadly bacillus in the form of the emancipation proclamation when issued by President Lincoln. Its effect was not immediate, but the constitutional amendments 15 and 16 were even more deadly. Once the negro was declared not only free, but the social equal of the white man and given the ballot, he ceased to require the sympathy which had drawn large audiences to the minstrel performances.

Minstrelsy has recognized this. Hence so many appear in white face, in court costumes, etc., for they realize the transition in the public mind regarding the Afro-American.

There are a great many people, no doubt, who cherish reminiscences of their youth, when they enjoyed the entertainment provided by negro minstrelsy, and who will, for the sake of reviving such reminiscences, visit minstrel performances. But it is something like the feeling that all who have grown old experience when they find the beloved food of their youth palls upon their educated taste in after life.

I do not believe a sufficient clientele for the support of a permanent minstrel company could be found in any city that will pay a manager who desires to give a first class performance. Everyone of the critics whom I have before mentioned, have suggested either directly or by implication that the cost of productions calculated to satisfy the public has increased enormously. The tendency of the times is to reduce admission fees, and with these two opposing forces, viz., the increased cost and the reduced admission fee, what hope can there be for success in minstrelsy's revivification? Styles of amusement change and minstrelsy belongs to the era of the hoopskirt and the poke bonnet. Like both these fashions it may return, but its beauty and simplicity which recommended it to an age less blase and satiated with more highly spiced amusements, is more than doubtful.

Regretting that I have intruded upon your columns in opposition to the Shakespeares of minstrelsy, especially Frank Dumont, I am
ARTHUR C. MORELAND.

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CINCINNATI ORCHESTRA'S TOUR.

The Cincinnati Symphony Orchestra visited Chicago and Milwaukee on a concert tour, but returned in time for the third "pop," at Emery Auditorium, when two works of a Cincinnati composer—Louis Victor Saar—were played.

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WOODS GETS NEW PLAY.

A. H. Woods has secured the rights to "The Jump-Ups," now running as a comic supplement in *The New York Herald*. He will make it a musical farce, and will present it next season.

CLIPPER BUSINESS INDEX

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MRS. FISKE AT THE EMPIRE.

Mrs. Fiske, supported by the Manhattan Company, and under the direction of Harrison Grey Fiske, will appear at the Empire Theatre immediately after Miss Barrymore's engagement. She will present on that occasion, for the first time here, a comedy by Rudolf Besier, entitled "Lady Patricia," which was a London success last season, and for which the American rights were secured by Charles Frohman. The present production of the comedy, with Mrs. Fiske in the title role, is the result of a special arrangement between Mr. Fiske and Mr. Frohman, which will bring Mrs. Fiske to the Empire Theatre for a Spring run, and will mark, incidentally, her first appearance at that theatre.

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WILLIAM A. PHELON WRITES "FAIR PLAY."

William A. Phelon, sporting editor of *The Cincinnati Times-Star*, and erstwhile scribe of Chicago and New York, has written a vaudeville sketch, called "Fair Play." It will have its *premiere* at B. F. Keith's Cincinnati house Feb. 11. There is considerable boxing in the sketch, which serves to introduce Willie Purcell, the pet of the Cincinnati Gym, and Walter Parker, actor, who was once a professional lightweight. The mob at the ringside is made up of athletes from the Cincinnati Turnverein.

"TRUTH WAGON" TO HAVE ITS PREMIERE.

Oliver Morosco will give Hayden Talbot's new play, "The Truth Wagon," its *premiere* in Albany, N. Y., on Feb. 15.

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TALL OAKS FROM SMALL ACORNS GROW

OUT OF TOWN NEWS

Philadelphia, Pa.—Playgoers will have no cause to complain of the lack of novelties week of 12, as the local *premieres* of "The Never Homes," at the Adelphi; John Drew, in "A Single Man," at the Broad, and "Rebecca of Sunnybrook Farm," at the Garrick, take place.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The bill for the current week consists of "Quo Vadis" Feb. 12, "Jewels of the Madonna" 14, "Tales of Hoffmann" 16, "Cendrillon" at the matinee, and "Traviata" at the night performance 17.

ADELPHI (Messrs. Shubert, mgrs.)—"The Never Homes" has its first local view 12, for a fortnight's stay. The very successful six weeks' run of "Everywoman" came to a close 10.

LYRIC (Messrs. Shubert, mgrs.)—There is such a delightful atmosphere about "Pomander Walk" that it made a big hit from the start, and drew splendid houses all week. The cast is a splendid one, in which Dorothy Parkes and Edgar Kent stand out most prominently. The second and final week starts 12.

BROAD (Nixon & Zimmerman, mgrs.)—John Drew pays his annual visit, beginning 12, in "A Single Man," a play new to this city. Mrs. Fiske, in "Mrs. Bumpstead-Leigh," had two profitable weeks ending 10.

GARRICK (Nixon & Zimmerman, mgrs.)—"Rebecca of Sunnybrook Farm" also has its local *premiere* beginning 12. The engagement is for three weeks. "Get-Rich-Quick Wallingford" made his departure 10, after six weeks of highly satisfactory business.

CHESTNUT STREET OPERA HOUSE (Nixon & Zimmerman, mgrs.)—"The Concert" scored a big success last week. Fine sized houses gave generous applause to Leo Dietrichstein for his very skillful work. Janet Beecher and Kathryn Tyndall give also very effective support to the star. The second week begins 12.

FORREST (Nixon & Zimmerman, mgrs.)—The interest in "Ben-Hur" never seems to wane, from a local standpoint, and as a result, the houses last week were big and enthusiastic. Marion Barney, a former member of the Orpheum Stock, appeared as Iris, and her admirers gave her a very cordial greeting. The second week starts 12.

WALNUT (Harris & Howe, mgrs.)—The run of "The Commuters" has been extended, and will now continue until the 24th. The houses were fine last week, and enjoyed the cleverness displayed by Harry Davenport and Florence Malone.

CHESTNUT (Grant Laferty, mgr.)—The Orpheum Players put on, for the first time as a stock production, "Thais," week of 12. The Players covered themselves with glory last week by their really fine revival of "The Chorus Lady." Business was fine. Caroline Gates displayed cleverness as Patricia; Wm. Ingersoll was a big success as Dan Mallory, while fine support was given by E. M. Kimball, Florence Roberts and Virginia Howell.

AMERICAN (James Wall, mgr.)—The Binney-Spooner Stock offering week of 12 is "Dorothy Vernon of Haddon Hall." "The Regeneration" was skillfully acted last week, to houses of fine size. Grace Huff and Jack Chagnon divided the honors in the leading roles.

STANDARD (F. Stein, mgr.)—The stock puts on "Bowery After Dark" 12 and week. "Gamblers of the West" was a thriller, to fine returns last week.

GRAND (Stair & Havlin, mgrs.)—Norman Hackett, in "Satan Sanderson," week of 12. "Mrs. Wiggs of the Cabbage Patch" had splendid houses last week. Blanche Chapman's impersonation of the leading role is the big feature of the production. "The Third Degree" 19.

B. F. KEITH'S (H. T. Jordan, mgr.)—W. H. Thompson and company, in the playlet, "The Wise Rabbi," is the feature act week of 12. Others are: Murphy, Nicholls and company, Adelaide Norwood, Arco Troupe, Merrill and Otto, Gardner and Stoddard, Bert Fitzgibbon, Corcoran and Dixon, Stubblefield Trio, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Week of 12: Billy Reeves, in "A Night in An English Music Hall;" Alemo Trio, Marimba Experts, Mexican Quartette, and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Week of 12: Montrose Colonials, Dan O'Hara and company, Hanson and Bijou, Hayes and Allpoint, De Coye, and moving pictures.

LIBERTY (M. W. Taylor, mgr.)—Charles Dooin and Jim McCool are the headliners on the bill week of 12.

EMPIRE (E. J. Buckley, mgr.)—Star Show Girls week of 12. The Yankee Doodle Girls were prime entertainers, to fine houses, last week. New Century Girls 19.

TROCADERO (Sam Dawson, mgr.)—Williams' Imperials will be on hand week of 12. Their immediate predecessors were the Jardin de Paris Girls, who proved themselves to be top-notch entertainers. Abe Leavitt, Marion Campbell, and Hilton and Lewis are the leaders, and they also scored big with the usual large houses. The Ideals 19.

CASINO (Elias & Koenig, mgrs.)—The Merry Whirl Co. will be tenants week of 12. The Knickerbockers had a cordial greeting awaiting them last week. Roger Imhof was a whole show in himself, and he had no trouble in keeping things going at a lively gait. James Lake, Harry Snuber, and Hugh Conn are also clever entertainers. Robinson Crusoe Girls 19.

GAYETY (John P. Eckhardt, mgr.)—Sam Howe's Love Makers 12 and week. The Vanity Fairs had a dozen jammed houses last week to hear and see Bob Van Osten and Pat White, whose comedy stunts were as breezy as ever. Olio hits were also made by the four Armstrongs, Bowman Bros., and Billy Busch. Columbia Burlesquers next.

DUMONT'S (Frank Dumont, mgr.)—There was plenty of novelty to the bill last week, and the fine houses were greatly entertained by Steve O'Rourke, a tenor, with an excellent voice; Carvin and Haney, in an eccentric dancing turn, and Benny Franklin, who tried out successfully a new singing sketch. The two skits, "Joining the G. A. R." and "The Turkey Trot," and the first part were also chockful of interest.

GIRARD, FOREPAUGH'S, NATIONAL, HART'S, MAJESTIC, PALACE, VICTORIA, COLONIAL, PLAZA AND ALHAMBRA give vaudeville and moving pictures.

NOTES.—Kathleen Parlow's violin recital at the Academy of Music, 5, drew a big house......The Mask and Wig Club of the University of Pennsylvania gives its annual show at the Chestnut Street Opera House during Easter Week. As usual it will be a burlesque, entitled "Miss Helen of Troy," with the book by Edwin M. Lavino, and the score by Charles Gilpin, 3d.....Gustav Hinrichs, the musical director of the "Ben-Hur" Co., has been renewing old time acquaintances made several years ago when he directed the grand opera performances at the Grand Opera House......The Drama League holds its next meeting at the Garrick Theatre on Feb. 13 at 4 P. M. The distinguished speakers who will address the meeting will be John Drew, Dorothy Parker, Kate Douglas Wiggin and Langdon Mitchell.

Providence, R. I.—Providence Opera House (F. R. Wendelschaefer, mgr.) "H. M. S. Pinafore" Feb. 8-10, "Baby Mine" week of 12.

EMPIRE (Spitz & Nathenson, mgrs.)—"The Enchantress" 8-10. Ziegfeld's Follies 12-14.

IMPERIAL (George N. Gray, mgr.)—"McFadden's Flats" week of 5, "The Rosary" week of 12.

WESTMINSTER (George F. Collier, mgr.)—Painting the Town week of 5, Midnight Maidens week of 12.

KEITH'S (Charles Lovenberg, mgr.)—The week of Feb. 5 was a "grab bag," or "unnamed bill" week, when no acts were announced by name. They were: Simon and Shields, in "High Life in Prison;" Rembrandt, a former Rhode Island art student, whose real name is Ben Olch; Weston, Field and Carroll, Will Rogers, Fey, Two Coleys and Fay, Charles Cartmell and Laura Harris, Carl McCullough, Clarence Wilbur, and the O'Meera Sisters. Week of 12: Tom Wise, Mme. Besson and company, and others.

SCENIC TEMPLE (F. W. Homan, mgr.)—Homan Musical Stock Co., in "A Messenger's Troubles," headed the bill week of 5, others being Ceylon, Will Jameson, and Harrington and Lenz.

BULLOCK'S (T. R. Bullock, mgr.)—Valdo, assisted by Irving Hay, headed the bill week of 5. Clare Sisters, Cox Family, Kelly and Davis, Major Ralph.

NOTES.—Providence Lodge, B. P. O. Elks, held a fair and bazaar 5-12, in aid of its charity fund, which was a decided success. ......The Rhode Island Boy Scouts gave a minstrel show in the Providence Opera House, 5-7, for the benefit of the equipment fund. ......Manager Charles Lovenberg, of Keith's, announces the re-engagement of Richard Pitman as a member of next Summer's stock company......Lisle Leigh, of this city, is heading a vaudeville opera, "California," which has just been launched by Jesse Lasky.

Boston, Mass.—Conditions didn't change much last week from the previous one, that is, as far as the business was concerned. The theatregoers seem to be resting at present. Week of Feb. 12 will be surfeited with plays new to us. They are "The Wedding Trip," at the Majestic; "The Pearl Maiden," at the Tremont; "The Littlest Rebel," at the Boston, and Nazimova, in "The Marionettes," at the Hollis. Quite a job for a first-nighter. The burlesque, vaudeville and picture houses are offering new bills.

TREMONT (Jno. B. Schoeffel, mgr.)—For one week only "The Pearl Maiden" is here. Jefferson De Angelis heads the cast of the new musical comedy with the attractive title. Others in the cast are of equal note. "The Follies" departed after what might be called a good five weeks' business, but not up to their previous profitable engagements. "The Man From Cook's" is on his way to this theatre.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—"The Wedding Trip" is the attraction for week of 12. The cast numbers over 100 people, and includes Christine Neilsen, Dorothy Morton, Grace Emmons, Edward Matindel, John McCleskey, Arthur Cunningham, Chas. Angelo, Joseph Phillips and George Madison.

BOSTON (Harris & Frohman, mgrs.)—"The Littlest Rebel," with Dustin and William Farnum as joint stars, week of 12. "The Fortune Hunter" closed a two weeks' stay 10.

HOLLIS (Charles J. Rich, mgr.)—Mme. Nazimova, in "The Marionettes," began a two weeks' stay 12. The famous Russian actress is supported by Frank Gilmore, Arthur Lewis, Edward Fielding, Grace Carlyle, Kate Meek and others. An interesting study in American history was taken by those who visited this house during the past fortnight. Elsie Ferguson, in "The First Lady in the Land," found favor.

SHUBERT (Wilbur-Shubert Co., mgrs.)—This is the second week of "Baron Trenck," and everything points to a successful engagement. Gertrude Hoffmann and the Russian Imperial Dancers week of 19.

PLYMOUTH (Fred Wright, mgr.)—Four weeks of Viola Allen, in "The Herfords," and still the audiences are of the size to warrant its continuance. The play has established itself in the hearts of the local playgoers, who all say Miss Allen has one of the best roles she has had in a long time.

PARK (Rich, Harris & Frohman, mgrs.)—When a rural comedy has held the Boston stage for five weeks and then can open the sixth with great business, it is very evident that the piece has made a hit. This refers to "The Country Boy." He will remain here for some time.

COLONIAL (Rich, Harris & Frohman, mgrs.)—While "The Pink Lady" remains here there is no danger of Boston playgoers suffering from *ennui*. The show is one of the liveliest entertainments that has been here in a long time. The tenth week is now under way.

CASTLE SQUARE (John Craig, mgr.)—"The Product of the Mill," now in its second week, will continue until further notice. The prize play tells a remarkable story that seems to be truth itself, and seems to have begun a triumphal career.

BOSTON OPERA HOUSE (Henry Russell, mgr.)—The operas for the week are: "Tristan and Isolde," "Faust," "Tosca" and "Traviata."

GRAND OPERA HOUSE (George Magee, mgr.)—"The Traveling Salesman," with a strong "first" company, began a week's engagement Feb. 12. This is the first time the comedy has been seen in this city at popular prices. "The Rosary" is listed next. "The Goose Girl" had a splendid week.

KEITH'S (B. F. Keith, mgr.)—Current week's bill is one of the best of the season from an all around point of view. The suppliers are the Four Mortons, Alber's ten Polar bears, Joe Jackson, Lewis and Dody, Callahan and St. George, Meredith Sisters, Bertish, Claudius and Scarlet, and Hathaway, Madison and Mack.

GLOBE (Robert Janette, mgr.)—Another big bill is offered for the fourth week of this house return to vaudeville and pictures. Those appearing are: The Five Frasers, McDonald Cycle Three, Merrill and Hilton, Carr and Carr, Kelly and Galvin, Ned Nolan, the Roys, Nelson and Millidge, and the song review. Kathryn Purnell and company, in an excellent comedy drama, carried off the honors last week.

HOWARD (G. E. Lothrop, mgr.)—The Darlings of Paris, with Gladys Sears and J. Theo Murphy featured, occupy the stage current week. The acts furnished by the house are: Cora Livingston, Murphy and Willard, Dena Cooper, Mysterious Valdos, Patrick and Sampaer, La Dell and Taylor, Paul Perry, and the Howardscope, with a fund of new views. Jardin de Paris Co. is to be here next week.

GAIETY (George H. Batcheller, mgr.)—The Star and Garter Burlesquers are making merry for the patrons this week. Rose Sydell's London Belles gave a performance last week that was in every way fully up to the standard set by this organization on previous visits to this city. Midnight Maidens next, and then the World of Pleasure Co.

CASINO (Charles H. Waldron, mgr.)—Chas. Robinson and his Crusoe Girls crowded the house last week, and those attending were well repaid. Painting the Town is the attractive title the company bears playing here current week. Feb. 19, Belles of the Boulevard.

ORPHEUM (Victor J. Morris, mgr.)—The bill is composed of Randow Brothers, Mabel De Young, Griff, Howell and Scott, Eli Dawson, Allen and Pringle, McDonald, Field Barnes, Coate and Marguerite, Mahoney Brothers and Daisy, Douglas Flint and company, Ed. Gray, Fred Peters and company, and Hanlon and Hanlon.

LOEW'S SOUTH END (Louis M. Boas, mgr.)—Field Barnes, Coate and Marguerite, Mahoney Brothers and Daisy, Douglas Flint and company, Ed. Gray, Fred Peters and company, Hanlon and Hanlon, Randow Brothers, Mabel De Young, Griff, Howell and Scott, Eli Dawson, and the McDonald Trio.

WASHINGTON (F. G. Collier, mgr.)—This week: Morrisey and Burton, Alex Wilson, Addie St. Alva, Bob Dale, Vance Brothers, and Barnon's Circus.

OLD SOUTH (F. G. Collier, mgr.)—Clayton and Lennie, Al. Gordon, Montague, Major Ralph, Pryor and Addison, Rossie and Stevens, and Baker and Murray.

BOWDOIN SQUARE (J. E. Comerford, mgr.)—The show this week is contributed by the Cox Family Quintette, Hickey and Nelson, Kelly and Davis, and Ragnani.

AUSTIN & STONE'S (J. C. Patrick, mgr.)—In the curio hall are to be seen the Sbatauski Troupe, Flossie La Blanke, Marie Paloli, Prof. Crawford, the Great Herman, Josephine Lambert, and others. The theatre entertainers are: Mobile Minstrels, Cassie French, Ida Campbell, Frank Walsh, John Flynn, Percy Reilly, Hurley Sisters, and motion pictures.

HUB (Joseph Mack, mgr.)—The Hubites are: Terrill and Simon, Taylor and Howard, Physco, Hawaiian Troubadours, Root and White, and Belle Jeanette.

PASTIME (Mr. Murphy, mgr.)—Octavia Neal, Chief Karlos, Burke and Pal, and Mabel Malden are located here for the week.

PURITAN.—Current week: Sumataro Japs, Nello and company, Daw and Daw, and Casey and Smith.

AFTERMATH.—Songs and pictures are given at the Bijou Dream, Unique, Apollo, Liberty, Comique, New Palace, Beacon, Star, Scenic Temple, Zenicoa Temple, Orient, Winthrop, Shawmut, Norfolk Hall, Roxbury, Williams' Ideal and the Imperial.

Portland, Me.—Although things have been quite satisfactory thus far during the Winter season the extreme cold of last month now having abated in a degree, pleasure-seekers are taking advantage of the milder weather and attending the various theatres in increasing numbers.

JEFFERSON (Julius Cahn, mgr.)—After the recent appearance of such big drawing cards as John Drew, who is an especial favirite here, and the overflowing houses awarded "Mutt and Jeff," a little lull came last week in the bookings, and patrons were lectured a bit by John Mitchell Feb. 6, and Doctor Cook 9. For the current week much interest is shown in the new comic opera, "The Dream Trail," given for charity by society people (local) 14, 15, the book of which is by Sidney Toler, for two years leading man at Keith's Theatre here. Music by Prof. Frank A. Remick, leader of the New Portland Theatre Orchestra, and lyrics by Arthur E. Bucknam, this city, this production has attracted the attention of New York and Boston critics. An event that has enjoyed a large advance sale and will be pleasing is the appearance, 16, 17, of "Ziegfeld's Follies."

KEITH'S (James E. Moore, mgr.)—Another double treat was offered Keith patrons last week in high class vaudeville and grand opera, the regular list of acts appearing except Feb. 6, when the whole company went to Sanford, Me., for one performance, and the Boston Opera Co. appeared, presenting "Madama Butterfly," with Alice Nielsen, Giovanni Zenatello, Mme. Maria Gay, Ramon Blanchart and the full star cast. This was a brilliant event, affording great pleasure to the large audience present. This company presents "Aida" 29, and "Carmen" March 14. Bill week of 12: Mlle. Minni Amato, in "The Apple of Paris;" Kate Watson, La Toy Bros., Miss Theo and her Dandies, Green, McHenry and Dean, Josh Dale, and Ishikawa Bros.

NEW PORTLAND (James W. Greely, mgr.)—This popular vaudeville house has been accorded a somewhat remarkable run of steady capacity business since its first opening, featuring five of the best class of acts weekly, with a pleasing list of motion pictures, vocal numbers and the popular concert orchestra selections. Included in the excellent bill last week were Mets and Mets, a lady and gentleman, whose singing won hearty appreciation.

CASCO (M. C. Blumenberg, mgr.)—Named in honor of the late Prof. Herman Kotzschmar, as Kotzschmar Hall, the home of society's private entertainments, this house, after being leased to Manager Blumenberg, was arranged as a high class picture house under its present name, and has continued in prosperity since its opening. In addition to the photoplays, vocal offerings and the Casco Orchestra contribute to the entertainment.

CONGRESS (F. Earle Bishop, mgr.)—Since coming under the management of Prof. Bishop quite recently, this popular house, dispensing with vaudeville, has featured motion picture plays, with vocal and instrumental entertainment of pleasing quality, and continues to draw its usual large patronage.

BIG NICKEL (Gray & McDonough, mgrs.)—Formerly Convention Hall, this picture house, which is considered one of the largest devoted to pictures in the country, has built up a large patronage, furnishing an enjoyable entertainment in the picture and musical line.

Cincinnati, O.—The closing of the Olympic was the episode that created most discussion in theatrical circles.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Blanche Bates is coming Feb. 12, in "Nobody's Widow." Maude Adams presents "Chantecler" 19.

LYRIC (James E. Fennessy, mgr.)—The Aborn Opera Co. will revive "The Bohemian Girl" 11. "The Kiss Waltz" 18.

B. F. KEITH'S (Charles L. Doran, mgr.)—W. A. Phelon, the sporting editor of *The Times-Star*, with Nellie Purcell, Walter Parker and J. W. McCauley, will present a sketch, by Phelon, entitled "Fair Play." Other attractions 11: Sam Mann and company, in "The New Leader;" Harry Jackson and Peter MacLaren, the Australian Woodchoppers, Six American Dancers, Edwards, Ryan and Tierney, the Four Ritchies, Leon Rogee, and Four Floods. Pathe's Weekly.

ORPHEUM (I. M. Martin, mgr.)—The Orpheum Players will stage "Caught in the Rain" 11.

WALNUT STREET (Anderson & Ziegler, mgrs.)—Hanlon's "Fantasma" comes 11. "In Old Kentucky" 18.

OLYMPIC (Walter Woods, mgr.)—The Olympic Stock Co. were to have presented "In the Bishop's Carriage" 11, but after the announcement there came a recall, and the season ended 10, with the last performance of "Billy."

EMPRESS (Howard E. Robinson, mgr.)—The Great Alpha Troupe comes 11. Others: Floyd Mack, Ely and Florence, the Lyric Quartette, Dorothy Vaughn, and Models de Luxe. Empresscope views.

NEW ROBINSON (W. W. McEwen, mgr.)—The Cato Keith Stock Co. entertained the newsboys at a special performance of "The Peddler."

STANDARD (R. K. Hynicka, mgr.)—The Social Maids are due 11. The Taxi Girls follow 18.

PEOPLE'S (James E. Fennessy, mgr.)—The Big Review is booked 11. Gay Widows 18.

TEMPLE (J. R. Allen, mgr.)—Vaudeville and pictures.

AMERICAN (Harry Hart, mgr.)—The Pepper Twins, Stayman and Haydn, Ewen and Prince, Three Walseys, Alex Thomas, Vernon and Pauline Corbett, were on the last bill.

HEUCK'S OPERA HOUSE, LYCEUM, FAMILY and CENTURY.—Motion pictures.

Colorado Springs, Colo.—Grand Opera House (Sim Nye, mgr.) Lulu Glaser, in "Miss Dudelsack," Feb. 12; "Three Twins" 14, "The Girl from Rector's" 17.

NOTES.—The new Odeon, motion picture theatre, on Nevada Avenue, is doing a capacity business, under the popular price of five cents admission......The new Burns Theatre is nearing completion; the drop curtain and seats are being placed. No definite time has been set for the opening of this beautiful $800,000 house.

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By IRVING BERLIN

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CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO

FEB. 10.

Changes next week include: "Little Women," at the Garrick; "Kindling," with Margaret Illington, at the Cort; "The Rose of Panama," at the American, and the usual changes at the Majestic and outlying houses.

BLACKSTONE (A. J. Pitou, mgr.)—"Passers-By," a pleasing production, enters its third week of its stay here on Monday, 12.

COLONIAL (Wm. J. Brady, mgr.)—"The Spring Maid" will close Saturday, 17. It has had a prosperous run. "The Pink Lady" follows Sunday, 18.

POWERS' (Herry J. Powers, mgr.)—"His Neighbor's Wife," with Charles Cherry, enters its third week 12.

ILLINOIS (W. J. Davis, mgr.)—Donald Brian opened this week in a musical comedy, called "The Siren." The Chicago newspaper critics spoke well of the play. The engagement is indefinite.

GRAND (Harry Askin, mgr.)—The Irish Players opened Tuesday, 6, in "The Playboy of the Western World."

MAJESTIC (Lyman B. Glover, mgr.)—This week's bill: Honora and La Prince, comedy acrobats, opened the show, and pleased. Al. and Fannie Steadman followed with entertaining on the piano and singing. Nana was in third position, and offered a neat dancing number. Harry Breen, a hard worker, won popular favor, and left the audience hungry with his rapid-fire singing and talking. He furnished the only comedy offering of the evening. Marguerite Haney, in "The Leading Lady," held down position "F." Miss Haney is very pretty and charming, but the rest of the company, which includes some ten people all told, do very little to cause any comment. The sketch is very poor with comedy that loses many laughs. It also drags and is on the stage far too long. Mme. Panita, flute virtuoso, held down an important position, and that is the best we can say of the offering. For an act of this kind it is undoubtedly as good as can be seen or heard, but it should have been on the bill near the opening. "A Romance of the Underworld," Armstrong's sketch, we saw last season, but there are several changes in the cast, and they get along very nicely. Joseph E. Howard and Mabel McCane offer a neat singing act, here for the first time. We have all seen and heard "Joe" many times, and he is just the same as ever. He has many friends in the city. Miss McCane is now quite well known, having come into prominence within the past two years. She has a charming manner and sings splendidly. Their material is old, using bits from "Miss Nobody from Starland" and several songs that Howard composed in his last production at the Cort Theatre. Joe was compelled to respond to the numerous curtain calls, and gave a neat little curtain speech. A real strong bill comes next week, when Eva Tanguay will be seen. She is always a strong drawing card here, and it is needless to say that many people will be turned away at every performance, as was the case when Bayes and Norworth were headlining. The bill includes the Four Fords, Milton and Dolly Nobles, Nicholas Sisters, Mlle. De Fullieres, Mosher, Heyes and Mosher, World and Kingston, and Lynch and Zoller.

GARRICK (A. Toxen Worm, mgr.)—Marie Dressler, in "Tillie's Nightmare," has made some headway in spite of the fact that it played here last season to business that was not overly prosperous. Monday, 12, "Little Women."

CORT (U. J. Hermann, mgr.)—Although the play "Shorty McCabe" received much publicity on its inception, it has not captured the city to any extent. Margaret Illington arrives Sunday, 11, in "Kindling."

LYRIC (A. Toxen Worm, mgr.)—The Drama Players have started on their five weeks' run, which in all probability will prove a financial success. "The Learned Ladies" is on all this week, and the following week "The Thunderbolt" will be produced.

CHICAGO OPERA HOUSE (George Kingsbury, mgr.)—Walker Whiteside, in "Typhoon," made somewhat of a favorable impression on the critics, who pronounced the play as original, remarkable and interesting.

LA SALLE (Harry Askin, mgr.)—For twenty-three weeks this house has been playing capacity with "Louisiana Lou." The musical comedy has set a record and will not vanish from these parts till Summer.

PRINCESS (Mort Singer, mgr.)—"Bunty Pulls the Strings" has made a ten-strike and displays the talent that lies in the Scotch players and playwrights. The success that it had in London and New York bids fair to be duplicated here.

OLYMPIC (Sam Lederer, mgr.)—"The Woman" is now entering its fourth week.

WHITNEY (Frenk Peers, mgr.)—"The House Divided" has wended its way to the front and seems to be pleasing the public.

STUDEBAKER (E. J. Sullivan, mgr.)—"The Greyhound" has undergone slight changes since its first production, but cannot be called a hit.

AMERICAN MUSIC HALL (George Jordan, mgr.)—"Hanky Panky" departs from our midst Sunday, 11, and "The Rose of Panama," another Viennese operetta, of which Chicago has received many, will open Monday, 12. "The Never Homes," which was previously announced as the follower of "Hanky Panky," will not be seen here till the termination of John Cort's operetta.

MCVICKER'S (George Warren, mgr.)—"Mother," seen here at the Grand last season, opened this week for a fortnight's engagement.

COLLEGE (T. C. Gleason, mgr.)—"The Girl of the Golden West" is entertaining the patrons this week. It is presented excellently, and lacks none of the fine points that were to be seen in the original production. Rodney Ranous, who has been ill the past two weeks, will be seen in the following play, "The Dawn of a To-morrow."

MARLOWE (Ralph T. Kettering, mgr.)—This week's attraction is "Fabio Romani," a dramatization of Marie Corelli's novel, "The Vendetta." It has pleased the people immensely.

IMPERIAL (Klimpt & Gazzolo, mgrs.)—"St. Elmo" is the week's attraction here.

CROWN (Carruthers & Rixon, mgrs.)—"The Penalty," with a cast of capable people, is pleasing the patrons of this house this week. Billy Van 11.

WARRINGTON (George M. Gatts, mgr.)—"The Barrier" was produced in capable style this week by the competent company which is located in the suburb of Oak Park, adjacent to Chicago. The play was put on prettily, and the parts were well portrayed. Lew Welsh, taking the part of No Creek Lee, an old resident of the Alaskan country, was especially good, and offered many laughs for the appreciative audience. Grace Hayward, Chas. Dingle, Walter Poniter and the others in the company, made good in their individual parts. "A Stubborn Cinderella," one of the musical productions that Mr. Gatts occasionally offers, will be seen week of 12. The following week, "Sherlock Holmes."

COLUMBIA (E. H. Wood, mgr.)—Ben Welch, the well known comedian, with a company including Lew Kelly, Pat Kearney, Vic Casmoro and others, has been drawing the crowds this week.

EMPIRE (I. H. Herk, mgr.)—The Daffydils, with Sam Rice, in a two act farce, called "Furnished Rooms," is running away with honors this week. Ducklings 11.

FOLLY (J. Fennessy, mgr.)—The Cherry Blossoms, with an excellent olio, and, as an added attraction, some living pictures, is occupying the stage here this week. Daffydils 11.

STAR AND GARTER (Dick Rydar, mgr.)—Max Spiegel's Queen of Bohemia is the week's offering here. Queens of Jardin de Paris 11, Dave Marion's Dreamland Co. 18.

KEDZIE (Wm. B. Malcolm, mgr.)—The show for the first half of week 5 did not have as much comedy as us usually presented at this house, but was satisfactory when taken as a whole. Lowell and Esther Drew opened the proceedings with a comedy playlet, with songs, "A Remedy for Love." Miss Drew was suffering with a cold to such an extent that she could hardly sing at all. In spite of this handicap, the offering seemed to please. The Clark Trio followed. A lady and a gentleman played banjoes, while another lady sang. Their numbers were loudly applauded. The Valerie Bergere Players were third, with "What Happened to Room 44," by Victor R. Smalley. This sketch had previously been seen at the Majestic. It is very entertaining, and the surprise finish gives it an added interest in vaudeville. Ruth Raynor, Jack Carter and Edward Hemmer are the players. Jennie Ward and Billie Cullen, in a smart songalog, were next to closing, and offered songs and talk in a very pleasing manner. Miss Ward has personality and charm. Mr. Cullen is also talented. Capt. Max Gruber and his animals closed the show. He introduced an elephant, an educated horse, a pony and a dog. This attraction was held at the Kedzie all week. It is a very fine offering. Business was good on Tuesday night. The downstairs was packed for the second show, and the front rows of the balcony were filled. Manager Malcolm invariably has big crowds, and the Kedzie has come to be known as one of the best paying houses in Chicago.

Burlesque News.

DAVE MARION STAYS.

RECONSIDERS CANCELED CONTRACTS.

Contracts were exchanged Feb. 10 between the Columbia Amusement Co. and Dave Marion for the Dreamlands to remain in the Eastern wheel next season, as originally contracted. Some time ago Mr. Marion returned the original contracts and next season's engagements were called off. Since then other counsel prevailed and things will remain as before, with the prospects for the Dreamlands brighter than ever.

New Eastern Wheel House for Harlem.

Negotiations are under way for a site upon which a new house for the Columbia Amusement Co. is to be erected in Harlem to take the place of the present Eastern wheel house. The location has not been quite decided upon, but action will be taken in the near future.

Billy Alexis Wins Trunk.

Billy Alexis, with Bluch Cooper's Jersey Lilies, won an all steel Campbell trunk in a raffle, while playing the Gayety, Newark, last week. "86" was the lucky number.

SYDNEY WIRE, amusement promoter and advance agent, is still on the road. He has been writing a series of special articles for a European monthly magazine, and will soon leave the Rose Sydell Show to take up his Summer duties. It is stated that he will return to the Frank J. Hatch Allied Shows, with which aggregation he has has been identified for the past two seasons.

MILLIE DE LEON, the "Girl in Blue," materially helped business with the Folies Bergere Co., at the Boston Howard, last week. She was the added attraction with Kid Canfield, the reformed gambler, and with an excellent vaudeville bill and the irresistible wit of the popular Joe Sullivan the show did a wonderful business.

CORA BELL, show girl, has closed with the Jersey Lilies and joined Pat White's Gaiety Girls.

NELLIE FLOREDE has recovered and rejoined the Columbias.

ADELINE ROATTINO will go into vaudeville at the end of her engagement with the Runaway Girls.

JULIUS MICHAELS has returned to his post in advance of the Runaway Girls, after a short illness.

WM. J. MCINTYRE lost his voice last week. His role with the Follies of the Day was played by Manager McNamara and Mr. Gerard on different occasions. The S. R. O. sign was used often in the Bronx.

DAVE O. DOWD AND KATHRYN PULLMAN have joined the Runaway Girls, to do their specialty and play parts.

THE LORCH FAMILY are added to the Knickerbockers at the Star, Brooklyn, this week.

JACK BURTON, who recently closed with the Pace Makers, is rehearsing a new act for vaudeville. He is working with two girls, and will have special wardrobe and scenery.

LEO PARDELLO AND JIM GALVIN will be with the Lady Buccaneers as wrestling partners for four weeks longer.

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Bovis, Mrs.
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Bell, Mildred
Brown, Lottie
Brandt, Anna
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Barney, Marian
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Burdell, Lillian
Burdine, Marie
Boden, Miss
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Carter, Fannie Louise
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Huntbach, Flora
Hayes, Marie
Hough, Edna
Hyatt, Pauline
Hart, Gertie
Hall, Hazel
Holt, Blanche
Hodgkins, Marie
HarmonicGirls 4
Hynes, Etta
Harper, Irene
Hope, Helene
Huntbach Flora
Hanvey, Ray
Ibson, Ettie
Jacobs, Stella
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Kellar, Goldie
Lee, Jennie
Lozay, Marie
Lambert, Viola
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Lenox, Cecil
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Little, Nettie
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Lee, Irene
Meadows, Elsie
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May, Helen K.
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Martin, Myra
Monte, May
Morris, Sadie
Musler, Marie
Martin, Hazel
Maker, Mabel
Maine, Lillian
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Russell, Mae
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Black, Howard
Brennans, Music
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Brown, Fred E.
Bruces, The
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Bennett, H. A.
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Bistolfi Joe
Brown, Richie
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Courtney, Harry
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Camplan, Dave
Caruso, Anthony
Carmody, Jas F
Denney, Robt W
Dephalina
Deming, Arthur
Dodd, Will
Delay, Bob
Devinney, J. J.
Denney, Robt W
Dalley, Tom
Delevanti, H.
Delf, H. T.
Dillon, Isaac
Delgarian, B.
Dalley, Jas. F.
Davis Imp, Duo
Denning, E. J.
DesRochers J. B
DeClair J. Trio
Diamond, Frank
Dougall, C. C.
Dorr, A. M.
Darling, S. F.
Don, Arthur
DeRose, Pete
Ewing, Bert
Erwood, Bobby
Elliott, Max C.
Eretto, Henry
Echols, Wm. A.
Emerson, Dan
Franklin, Dick
Fooks, E. H.
Fillertly, T. G.
Flood, Forest C.
Frank, Herbert
Fritz, Jno. J.
Frawley, I. F.
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Fuehrer, Holt.
Ford, Harry L.
Forepaugh & Finn
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Fisher, Teddy
France, Sid C.
Fuller, Ed. R.
Franks, J.
Faversham, C.
Foster Lawrence
Fuller, Rags
Finney, C. W.
Goodman, S. J.
Gray, Robt.
Giddings, Frank
Green, Jno.
Gardener, Chas.
Gorman, Jas.
Gem, Austin
Gable, Chas A.
Gutman, Arth H
Gladstone & Talmage
Gay, Fred L.
Greene, Chas.
Gaban, Harvey
Grey, Donald
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Hay, Unicycle
Hall, Harry N.
Hammond F. H.
Hopper, Lightng
Howe & Scott
Hedder, Jack
Hyde, A.
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Kramer, Fred
Keys, Chester
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Kolb, Paul E.
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Kinder, P. J.
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Logrenia Chas.
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Leach, Percy
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LeRoy, Nat H.
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Merrick, Jno.
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OUT OF TOWN NEWS

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) emotion, well depicted, appeals strongly here, and Helen Ware, in "The Price," is commanding marked attention Feb. 12 to 17. Dustin and William Farnum, in "The Littlest Rebel," gave excellent entertainment 5-10. Emma Trentini, in "Naughty Marietta," 19-24.

SHUBERT (Lee Ottolengui, mgr.)—The annual visit of "'Way Down East" has interest for many week of 12. "The Chocolate Soldier" pleased large audiences 5 to 10. "Over Night" week of 19.

PROCTOR'S (R. C. Stuart, mgr.)—The best of vaudeville is still the sequence to the best of business here weekly. Frank Keenan heads another good bill week of 12, in "Man to Man." Others: Bedini and Arthur, Al. Lawrence, Irene La Tour and "Zaza," Hoey and Lee, John and Mae Burke, the Dorians, and Bert Leslie and company, in "Hogan, the Painter." Business big week of 5.

COLUMBIA (Geo. W. Jacobs, mgr.)—"The Third Degree," with Sarah Padden, week of 12. "Sapho" drew good business week of 5. "The Goose Girl" week of 19.

ORPHEUM (M. S. Schlesinger, mgr.)—The Corse Payton Stock Co. is appearing in one of the strongest productions of the season, "The Fighting Hope," week of 12, and Mabel Brownell, Clifford Stork, Lee Sterrett, Miss Radcliffe and Harry Fenwick are well fitted to the principal roles. "Heir to the Hoorah" drew big houses week of 5. "Awakening of Helena Ritchie" week of 19.

GAYETY (Leon Evans, mgr.)—The Trocaderos are holding the large audiences interested week of 12, and Frank Finney, in "Sweeney's Vacation," is the central figure. The Jersey Lilies drew good business week of 5. The Knickerbockers next week.

MINER'S EMPIRE (Frank Abbott, mgr.)—The Regatta Girls, headed by Teddy Burns, guarantee good lively entertainment week of 12, and as a special feature, the Boris Fridkin Troupe of singers and dancers. Zallah's Own Co. did well week of 5. Watson's Beef Trust next week.

NOTES.—Corse Payton and members of his Brooklyn and Newark companies, went to Trenton, N. J., for one week's engagement week of 12, after an absence of twelve years. Louie Leon Hall and Marguerite Fields are doing the leads........Eddie Leonard, who was booked at Proctor's Newark theatre week of 5, was obliged to cancel on account of a cold, and Jas. J. Morton filled the vacancy. ......Mr. and Mrs. J. Francis Boyle have been entertained socially during the stay of "The Chocolate Soldier."

Jersey City, N. J.—Majestic (F. E. Henderson, mgr.) Wilton Lackaye, in "The Stranger," Feb. 12-17; "The Test," with Eugenie Blair, 19-26.

BON TON (T. W. Dinkins, mgr.)—The Jardin de Paris Girls and Miner's Merry Minstrel Maids, with Abe Leavitt as the principal comedy exponent, 12-17. May Kelly, champion female wrestler, is featured. Imperial Burlesquers 19-24.

ORPHEUM.—"East Lynne," with Louise Vale and the Vale Stock, 12-17.

MONTICELLO (M. S. Schlessinger, mgr.)—Bill 15-17: Whitney's Dolls, Rickers and Halters, Day and Gulfort, Brown and Brown, and Eddie Rowley.

ACADEMY (F. E. Henderson, mgr.)—Variety, moving pictures and songs.

KEITH'S.—Variety, moving pictures and songs.

Hoboken, N. J.—Empire (A. M. Bruggemann, mgr.) Jersey Lilies Feb. 12-17, Trocaderos 19-24.

GAYETY.—"Trilby," by the Gayety Stock, 12-17.

LYRIC (G. S. Riggs, mgr.)—Variety, moving pictures and songs.

HUDSON, Union Hill (J. C. Peebles, mgr.)—The usual straight variety offering week of 12.

Nashville, Tenn.—Vendome (W. A. Sheets, mgr.) Blanche Bates came to big business Feb. 3. Henrietta Crosman, in "The Real Thing," 5, 6. Billie Burke returned 7, 8, in "The Runaways." Coming: "The Spring Maid" and Montgomery and Stone.

BIJOU (A. O. Neal, mgr.)—Week of 5, Richard Jose, in "Silver Threads." Week of 12, Ward and Vokes. Anne Hollinger, who was a prime favorite here in stock some years ago with the Boyle Stock Co., is getting a royal welcome with "Silver Threads."

GRAND (Geo. H. Hickman, mgr.)—Still getting the business. The bill week of 5 was a good one and included one of Nashville's old favorites, who is always welcome before the footlights and always makes good—Phelps and Cullenbine. Bill: Rodgers and Dorman, Paull and Rynolds, Phelps and Cullenbine, and the Peloquins.

FIFTH AVENUE (F. P. Furlong, mgr.)—Good vaudeville and pictures.

DIXIE, ALHAMBRA, ELITE, CRYSTAL AND BONITA are doing a good business with pictures.

Knoxville, Tenn.—Staub's (Fritz Staub, mgr.) Trixie Friganza came to good returns Feb. 2. "The Pink Lady" played to capacity houses 3. "The Fortune Hunter" 9, 10, Montgomery and Stone 12, Henrietta Crosman 18, "The Third Degree" 23, 24.

BIJOU (Corbin Shields, mgr.)—Ward and Vokes came to capacity houses 5-7. "The Arrival of Kitty" 8-10, Richard Jose 12-14, Emma Bunting 15-17.

GAY (Fred Martin, mgr.)—Business at this popular house continues to be capacity. Bill week of 12: Twin City Quartette, Jeanette Childs, Skipper Kennedy and Reorns, Mabelle Elaine, and O'Kuru Japs.

GRAND (Frank Rogers, mgr.)—Business at this house is [illegible] class. Bill week of 12: Paulinette and [illegible], Sullivan [illegible] Thompson and Carter, Waiman, and the Gee Gays.

NOTE.—Business at the picture houses is big.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) "The Girl in the Taxi" Feb. 2, 3. Billie Burke, 5, 6, came to capacity business. Harry Bulger 11, 12, local 13, "Pink Lady" 14, Russian Dancers 15, 16, "Spring Maid" 19-21, "Heart Breakers" 23-25.

LYRIC (Benj. M. Stainback, mgr.)—"Never Lie to Your Wife," entire week of 4-10, came to crowded houses. For week 11-17, "The Girl from Rector's."

ORPHEUM (Max Fabish, mgr.)—Bill week of 12: Porter J. White and company, Four Elles, Lucy Weston, Hermine Shone and company, Crouch and Welsh, and Agnes Scott and Henry Keane.

NOTE.—Picture houses doing good business are: Majestics 1, 2, 3, 4, Royal, Alamo, Colonial, Star, Palace, Imperial, Carrollton, Queen, Gem, Pastime and Pekin.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) "The Spring Maid," with Mizzi Hajos, opened a week's stay Feb. 4, and was appreciated. Bill week of 11, Francis Wilson. Montgomery and Stone week of 18.

CRESCENT (T. C. Campbell, mgr.)—"The Newlyweds" opened 4, to capacity. Week of 11, "The Rosary," to be followed with Dave Lewis.

DAUPHINE (Hy. Greenwald, mgr.)—"Baby Mine" proved a good drawing card as well as a splendid attraction, week of 4. "Everywoman" is the bill for week of 11.

LYRIC (Bert Gagnon, mgr.)—The usual good business ruled week of 4, when the splendid Gagnon-Pollock Stock Co. was seen to advantage in "Three Weeks." "The Thaw-White Tragedy" week of 11.

GREENWALD (Arthur Leopold, mgr.)—Jas. P. Lee and his excellent musical comedy company was given a grand welcome week of 4, in their splendid presentation of "The Man from Troy." Feb 9 was set aside as "Moose Night," and a packed house was the result. Messrs. Chisholm and Israel promise a strong bill for 11.

FRENCH OPERA HOUSE (Jules Layolle, mgr.)—As the season is approaching an end business seems to pick up, and fashionable audiences applauded "Manon," "Lakme" and "Le Trouvere" week of 4. The season will close about 17.

ORPHEUM (Jules F. Bistes, mgr.)—Treasurer Murciante reports good box office receipts for week of 5. Lily Lena, and Cressy and Dayne proved classy headliners. Manager Bistes announces some strong acts from now until after carnival.

LAFAYETTE (Abe Seligmann, mgr.)—The usual big business continues at this high class motion picture house, with the usual change of specialties weekly.

NOTES.—The King Trained Animal Circus has arrived for carnival, and is showing daily, to good business, in North Rampart, near Canal Street....The Pearce picture house circuit here, composed of five pretty little playhouses, report good business for the week.... All the local playhouses are preparing for the usual carnival color decorations, and anticipate big business for carnival week...... Major T. C. Campbell, of the Klaw & Erlanger theatres here, has his big automobile show ready for its grand opening, week of 12. The popular manager has done much in this part of the country for the building of good roads and for automobile lovers.

Milwaukee, Wis.—Shubert (C. H. Bennett, mgr.) Louise Gunning and the big company supporting her in the London musical comedy, "The Balkan Princess," delighted large audiences Feb. 4-7. Mme. Regina Prager 12.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 12: John Tiller, Signor Travato, Josie Heather, Maud Hall Macy, Jones and Mayo, Hinton and Wooton, and Pederson Brothers.

BIJOU (J. R. Pierce, mgr.)—"The White Sister," with Cathrine Countiss in the title role, proved a splendid attraction 4-10. "At Cripple Creek" 11-17, Billy Van 18-24.

PABST (Ludwig Kreiss, mgr.)—The German Stock Co. presented "Die Fremde Frau" 7, and "Doktor Klaus," 10, to fine business.

GAYETY (S. R. Simon, mgr.)—Jack Singer's Behman Show proved a hit of the season, 4-10. The Queen of Bohemia 11-17, the Golden Crook 18-24.

STAR (R. C. Schoenecker, mgr.)—The Kentucky Belles, headed by La Belle Helene, played to good houses 4-10. The Daffydils 11-17.

CRYSTAL (Edw. Raymond, mgr.)—Bill week of 12: Garden City Trio, De Sham Trio, Francesca Redding and company, Billy Barrow, and Rudolph and Lena.

EMPRESS (Jac. Isaacs, mgr.)—Bill week of 11: La Diva and John F. Conway, Barnes and Barron, Alma, Prof. Arturo Bellerini's dogs, and Mr. and Mrs. Frederic Voelker.

JUNEAU (J. B. Reichert, mgr.)—The Juneau Stock Co. presented "How Baxter Butted In," 4-10, to large audiences. "Anita, the Singing Girl," 11-17; "Uncle Tom's Cabin" 18-24.

COLUMBIA (Winninger Bros., mgrs.)—The Winninger Bros.' Stock Co. presented "Lynwood," 4-10, to splendid business. "A Stranger in a Strange Land" 11-17, "At Valley Forge" 18-24.

Davenport, Ia.—Burtis Opera House (Chamberlin, Kindt & Co., mgrs.) Jack Bessey and company, in repertoire, Feb. 4 to 10; "Excuse Me" 11, "Mutt and Jeff" 14, "The Girl of the Golden West" 18. Coming: "Chocolate Soldier," Al. G. Field's Minstrels, "The Trail of the Lonesome Pine," "The Goose Girl," "Louisiana Lou" and "Over Night."

GRAND OPERA HOUSE (D. L. Hughes, mgr.)—"Country Boy" appeared 4, Benjamin Chapin, impersonations of Lincoln, 15; the Welsh Ladies' Choir 16, "Naughty Marietta" 18.

AMERICAN (Charles Berkell, mgr.)—Bill week of 5: Menlo Moore's "Stage Door Johnnies," with Trixie Oliver; the Five Jewels, Beauvais-Meridor and company, in "The Wild Flower;" Leo Burns and Guice Brothers.

Zanesville, O.—Weller (W. S. Canning, mgr.) "The Confession," under the auspices of the K. of C. lodge, did a good business Feb. 7. "The Gamblers" 8, "Alma, Where Do You Live?" 9; Elsie Janis, in "The Slim Princess," 14; "The College Widow" (local) 16, Field's Minstrels 22, Richard Carle, in "Jumping Jupiter," 23.

ORPHEUM (E. R. Harris, mgr.)—Despite the zero weather this house is enjoying S. R. O. business at nearly every performance. Eight big acts and two headliners are doing the business.

HIPPODROME (Henry Stemm, mgr.)—Moving pictures, to splendid business. A new picture machine is being installed in additon to the one now in use. The Hipp's films will now come from the National Dist. Co.

CASINO (W. C. Quimby, mgr.)—A splendid program of moving pictures can be seen here at any time.

AMERICAN.—Moving pictures.

NOTES.—Jack Lewis, a local boy, with "Everyman's Daughter" Co., spent a pleasant day with his relatives 6......Adam Gilger, leader of the Weller and Hipp orchestras, went to Cincinnati 5, to witness a production by the Chicago Grand Opera Co.

Springfield, O.—Fairbanks (Karl H. Becker, mgr.) "Polly of the Circus" Feb. 5, well presented, to good house. Blanche Bates, in "Nobody's Widow," 10; Trixie Friganza, in "The Sweetest Girl in Paris," 14; Frank McIntyre, in "Snobs," 15; Maude Adams, in "Chantecler," 16.

NEW COLUMBIA (Sun Amusement Co., mgrs.)—"The Gamblers" 10, "Baby Mine" 14.

NEW SUN (Sun Amusement Co., mgrs.)—Bill week of 12: Five Gardner Family, Five Musical Byrons, Al. Nehur, Apdale's animals, and Pepper Twins.

Indianapolis, Ind.—Murat (Fred J. Dailey, mgr.) dark week 12. "The Girl of the Golden West" 21.

ENGLISH'S OPERA HOUSE (Ad. F. Miller, mgr.)—"Snobs" 12, 13; "The Girl of My Dreams" 17.

PARK (Anderson & Ziegler, mgrs.)—"The White Sister" 12-14, "In Old Kentucky" 15-17, Thurston week of 19.

KEITH'S (Ned S. Hastings, mgr.)—Bill week of 12: Odiva, Laddie Cliff, Conlin, Steel and Carr, Blank Family, Augustino and Hartley, Mlle. Panita, and others.

EMPIRE (H. K. Burton, mgr.)—Tiger Lilies week 12.

Carbondale, Pa.—Grand Opera House (Frank R. Trailes, mgr.) theatre dark during week 5-10, during which time the manager and his assistants added to their fame by some pleasing decorations and renovations. "The Cat and the Fiddle," with special matinee, Feb. 12. The Great Numan 16, 17.

FAMILY (L. C. Carman, mgr.)—Bill week of 12: Prof. Thomas Rennie, George Gilmore, Toodles and Tootsy, Charlie Chatman, Robert W. Young, Fielding and Flemings, and Friedie Thuretman.

Wheeling, W. Va.—Court (Feinler & Moore, mgrs.) "The Mystery of the Maine" (moving pictures), Feb. 5-7, had good returns. "The Sweetest Girl in Paris" 9, 10, Elks' Minstrels 13, 14, "Forty-five Minutes from Broadway" 16, 17.

VICTORIA (Geo. Shafer, mgr.)—Bill 5-7 had good returns and was as follows: Strickland Midget Circus, Prince and Virginia, Swan and Bambard, the Melody Four, Paul Kleist and company.

APOLLO (C. N. Lereaux, mgr.)—Monte Carlo Girls was the bill for week of 5, and had good returns. Dolly Dimple Girls for week of 12.

NOTES.—Wheeling Lodge, No. 51, T. M. A., will give their annual ball at the Mozart Hall in this city 14, to which all of their theatrical friends that are in the city at the time are welcome, and the committee that have the same in charge are going to have some good novelties.

New Haven, Conn.—Hyperion (E. D. Eldridge, mgr.) "H. M. S. Pinafore," to crowded house, Feb. 6. Kinemacolor moving pictures 8 to 15.

GRAND OPERA HOUSE (M. A. Yack, mgr.)—Mr. Fox is presenting a most excellent bill, with a change twice a week, to good business.

POLI'S (Lewis A. Garvey, mgr.)—Bill 12 and week: Ned Wayburn and company, Harry Fox and Millership Sisters, Grace Hazard, Irene and Bobby Smith, Mabelle Fonda Troupe, and Le Roy and Harvey.

Grand Rapids, Mich.—Greene's Opera House (W. S. Collier, mgr.) "My Wife's Family" Feb. 14, Welsh Ladies' Choir 15, Fiske O'Hara 16, "Sixteenth Commandment" 17, "Naughty Marietta" 18, "The Wolf" 20, "Chocolate Soldier" 23, "Around the Clock" 25, "Mildred" 29, "Girl of the Golden West" March 1, Mme. Gadski 3.

MAJESTIC (Vic. Hugo, mgr.)—Bill week of 12: Swat Mulligan and company, Minstrel Four, Howard's Bears, Murphy and Thomas, Meson and McClare, the Zareldas, and Madden and Fitzpatrick.

Flint, Mich.—Stone's (Gus Peterson, mgr.) "Over Night" Feb. 10, Colburn Players 14.

BIJOU (F. S. Bryce, mgr.)—Bill week of 11: Bucknell and Jebring, Elizabeth Otto, Four Nelsons Comiques, Grace Darnley, Hardie and Landon, Howard and White, Jolly and Wild, and Celli Opera Troupe.

Columbia, S. C.—New Columbia (F. L. Brown, mgr.) the Smart Set, Feb. 1 (colored only), packed. Richard Carle, 2, good business. William Hodge 3. "Third Degree," 5, good proceeds. "Three Twins" 6, "The Wolf" 10, "Paid in Full" 15, Henrietta Crosman 19, Black Patti 20, "Cow and Moon" 21, Lyman Bros. 23, "Lion and the Mouse" 24.

Staunton, Va.—Beverley (Barkman & Shultz, mgrs.) "The Cow and the Moon" Feb. 1, to good business. Washington and Lee University Glee Club 9, Geo. Evans' Honey Boy Minstrels 14, Richard Carle 16.

Alton, Ill.—Temple (W. M. Sauvage, mgr.) St. Louis Symphony Orchestra pleased a big house Feb. 1. "The Wolf" had good business 4. "Mutt and Jeff" 11, "The First Violin" 14, "St. Elmo" 17, "The Country Boy" 25, "The Easiest Way" 27.

NOTE.—The Lyric, Princess and Biograph are drawing big business daily.

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MOTION PICTURE NEWS

AN ASSOCIATION OF 16,000 PICTURE SHOWS.

President M. A. Neff, of the National Moving Picture Operators' Association, has reached Cincinnati, after an Eastern trip. He has announced the coming organization of West Virginia operators, at Parkersburg, Feb. 28. Over 16,000 theatres are now affiliated with the association over which he presides.

White Slave Slides Popular.

W. Lindsay Gordon writes as follows: "The success of my slides and lecture on the White Slave Traffic has been so great that I have now completed all arrangements for a complete line of special paper for this great feature. I have spared no expense in getting this up, as I feel confident that the question of white slavery is only in its infancy, and will be one of the greatest drawing cards in the country for years to come. My lecture and slides are now in use both by pulpit and stage, which speaks well for the way I have arranged my talk and slides. It being written in a story form, it affords an excellent chance to tell the story of a young girl in the country, who meets a white slaver and who entices her away to the city, where he sells her into slavery. Though in story form, it is built upon actual facts, and with simple, well worded language it tells a lesson that will long be remembered by those having once heard it. After reading my story months ago, a lady, who is one of the leading workers in the crusade of the white slaver, said: 'Mr. Gordon, you have a great story. You have far the best end of the argument. Your story is one of prevention. If your story and slides could get the showing they deserve, it would greatly lessen our work. Your slides should be shown in every theatre and church in the country. Publicity as to the methods used by these fiends is what is needed to stamp it out, as your story and slides advocate.' So, with assurance such as this, I feel confident of what I am giving the public. Dante's Inferno, Ten Nights in a Bar Room and Uncle Tom's Cabin, with special paper, are going fine also. Everyone using my slides will now be able to get special paper just at cost. I am also fitting up small shows with everything, slides, lectures, special paper and lanterns, and they are making big money in small towns."

New Theatre for Zanesville.

Ground has been broken on South Fifth Street, Zanesville, O., for a handsome theatre and office building, to be erected at a cost of $60,000. W. C. Quimby, proprietor of the Casino, will operate the theatre. It will be a model ground floor house with a seating capacity of 750. The proscenium arch will be 28 feet wide and 20 feet high, and the stage will be equipped with costly screen and draperies. The front of the house will have retiring rooms for ladies and gentlemen, free checking room, drinking fountains, free telephones, writing desks, etc.; in fact, it will be modern in every respect. The house will have its own lighting plant. The policy of the house has not been fully decided upon, but it is most probable that pictures will be shown, at least during the Summer.

Imp Contest Winner to be Released.

The Imp Film Company announce the $100 prize scenario, "The Right Clue," recently sent in by Louise Carter, of New York City, has been filmed, and will form the Imp split-reel release of Saturday, March 2.

The story is of a novel detective kind, the clue to the disappearance of some documents being developed in a startling manner, and followed up with great ingenuity. The film is bound to cause great amusement and interest in the moving picture field, as many hundreds of scenarios were placed in competition with it.

Moving Picture Ordinance.

An ordinance is about to be introduced into Philadelphia City Council which will greatly restrict the attendance at the moving picture houses. The new ordinance, which the managers of the houses will endeavor to prevent passing, provides that all minors under sixteen years of age, shall not be allowed to visit moving picture and kindred entertainments during school hours or after 9 P. M. at night, unless accompanied by an adult.

20,000 ROLL TICKETS, $1.20; 50 6-8 Cored Carbons, $1.15; Stereopticon Objectives, 50c. to $3.00; Stereopticons, $15.00; Rheostats, $3.00 to $5.00; Arc Lamps, $1.75, $2.00 and $2.25; Condensers, 50c.; Calcium Jets, $2.50; Acetylene Jets, $2.50; Gas Generators, $3.50; Moving Picture Objectives, $2.75; Jackets, $2.00. List of moving picture repair parts at reasonable prices. Sprocket Wheels, 50c.; Films, 1c. foot. All makes of Moving Picture Machines repaired at reasonable prices. Catalogue. L. HETZ, 304 E. 23d St., N. Y. C.

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AN INTERESTING EDISON FILM.

"Children Who Labor."

On Feb. 23, the Edison Co. will release a very appropriate and interesting film, entitled "Children Who Labor," by Ethel Browning. It is a dramatic and educational story produced in co-operation with the Nation Child Labor Committee.

The opening scene shows scores of young children, improperly clothed, trudging through fields to the mills, in the distance, just at sunrise. Then at the mills we see sturdy men looking for employment, turned away, while these young children, who should be going to school, are filing through the door.

A foreigner, with his wife and daughter, applies for work, and is turned down, while work is offered to the little girl. This the man refuses, and, discouraged, the poor family return to their little cottage. Finally, unable to get employment, the man sends the little girl to the mills, and she becomes the sole support of the family.

Next is shown the home of a rich man in the city. An appeal is made to him to try and lessen child labor, but he refuses to have anything to do with it.

The rich man's wife and little daughter go for a trip, and as the train stops at a small town the little girl gets off the rear car and is left behind. She is found crying by the young foreign girl returning home from her long day's work. The poor family receive the rich man's daughter at their humble abode, but soon poverty drives them to put her to work also.

The rich man and his wife hire detectives and get the police to try and locate their child, but are not successful.

The rich man buys another mill, and on a trip of inspection is just too late to see his own daughter faint from exhaustion, being forced to work beyond her strength by the driving superintendent of the mill.

The wife of the new owner, awaiting his return in an automobile, sees this poor little girl being carried out on a stretcher, and not knowing it is her own daughter, feels sorry for the poor little sufferer, and out of pity follows her to the home of the poor man. Here she recognizes her own daughter and sends for her husband, who arrives with the police. The poor man is arrested for abducting the rich man's daughter.

The daughter pleads with her father, telling him how kind the poor family have been to her, and telling him of the true condition in the mill he has bought. The father cannot refuse his daughter, so orders the police to let the man go, and offers him money. This the poor man refuses, asking only for a chance to make an honest living.

Persuaded by his daughter and wife, the rich man discontinues child labor at this mill, and sends all the children to school, which makes a very pleasant ending.

Much is being written in the daily papers at this time on "child labor," and this film cannot fail to interest thousands throughout the country. The pictures teach the strongest kind of a moral, as we are reminded, on seeing them, of all the talk about "the child shall not work," while the child still works.

The acting throughout is excellent, particularly that of John Sturgeon, as the foreigner.

Change Name of Film.

The Imp Company informs us that they have changed the name of their first California release from "The Rancho Rose" to "The Rose of California."

New Films.

Edison.

"At the Point of the Sword" (released Feb. 16).—Editha is in love with a count who is despised by her father. They are having luncheon together when surprised by a company of soldiers who have captured an outlaw whom they handle roughly. Editha permits him to escape without being suspected, and wins his gratitude. She discovers she must marry a man of her father's choice, so her lover is sent for. They have a fight, and the father vows she shall wed the first one who passes the door. He proves to be the outlaw, who helps her wed the man of her choice "at the point of the sword." Posed by Will Randall, Chas. Ogle, Laura Sawyer, Ben Wilson, Richard Neill, James Gordon, Charles Sutton, Guy Hedlund and Jessie McAllister.

"Curing the Office Boy" (released Feb. 17). Willie is always asleep when the boss rings, so the stenographers awaken him in no gentle way. Finally they dress him up in girl's clothes, and when the boss rings precipitate him into his office. Willie gets a call down, and the girls confess they did it. Willie is now on the job when bell rings. Posed by Yale Boss, James Gordon, Gertrude McCoy, Bessie Learn, Clara Adams and Grace Morrissey.

"The Little Delicatessen Store" (released Feb. 17).—Swissburger has a beautiful daughter, whom he hopes will marry a rich man, but she falls in love with her father's errand boy. Her father fires the boy, and warns him never to enter the store. Swissburger reads about Jakie Schmidt saving a millionaire, and becoming his beneficiary, so he writes Jakie a letter to come back, and sends a cash present of twenty dollars, only to find out he sent it to the wrong Jakie. Posed by Will Wadsworth, Mrs. Frances Hulette, Jeanie McPherson, Edward Boulden, Alice Washburn and Yale Boss.

"The Nurse" (released Feb. 20).—A dramatic story of a trained nurse who is suddenly called on an urgent case. Leaving her little crippled brother, she finds her patient none other than the man who caused his injury. Her duty must be done, however, and she performs it under these trying circumstances. Eventually both brother and patient are cured, and her growing love for the latter is allowed to manifest itself. Posed by Alice Weeks, Mrs. Wallace Erskine, Will Porter, George Lessey and Harold M. Shaw.

FILM and SONG SLIDES
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G. F. GALLOT, 70 Christopher Street, N. Y. City.

"One Thousand Miles Through the Rockies" (released Feb. 21).—A descriptive picture, showing the unspeakable grandeur of the mountains.

Biograph.

"The Mender of Nets" (released Feb. 15).—The little mender is betrothed to Tom, the fisherman, rejecting the suits of all the others. Tom, however, is weak, and finds that his old infatuation for Grace still haunts him. Grace has sacrificed all for her love for Tom, and when she sees him courting the little mender she reminds him of his duty towards her. He realizes the strength of this and hints to the little mender that he is not worthy of her. Grace's brother learns of her dishonor and attempts vengeance. A quarrel ensues between the two men, and the little mender, ignorant of the cause, attempts to save her sweetheart from the anger of the brother, and her tender appeal turns him for the time from his purpose. The little mender learns, however, the cause and the truth of the other girl's sorrow, and, smothering her own feelings, awakens Tom to his sense of duty, while she returns to mend the nets, solaced by her memories and her old father.

"Billy's Stratagem" (released Feb. 12).—The father goes off to a distant woods to work, and while the mother is there with his lunch, good natured granddad, who is left in charge of the two younger children, allows them to go outside of the stockade to play. In another section of the woods is a peaceful tribe of Indians, but an unscrupulous trader lets them have, in exchange for skins, a quantity of whiskey. On this "firewater" they become drunk, and, in search of more, attack the stockade home, killing granddad and driving the youngsters in terror into the cabin. The children, cornered, upset a keg of powder in the kitchen and put a slow fuse to it, escaping through a back window. The Indians enter the kitchen just as the powder explodes.

Imp.

"Reflections from the Firelight" (released Feb. 15).—An old one-armed soldier reads over yellowed love letters and they awaken fond memories. He is delighted to receive a letter from his old sweetheart, who is now a widow, and he visits her. Over a cup of tea their romance is depicted in a pleasing manner. They are shown as youthful lovers, happy and envied. Older grown, they plight their troth, and the young man marches away to war. He is reported among the dead, and she yields to the pleadings of another man. Her soldier lover arrives home the day of the wedding, but does not disclose his identity, not wishing to mar her happiness. She had supposed him dead until just prior to the opening of the story. The fond old memories are revived and, with a sigh, the veteran turns to go. His romance, he thinks, is over. He has loved the old lady but lost her. She follows him to the door and puts her arms around his neck, and they are both happy again.

"Through the Flames" (released Feb. 15).—The wife of an engineer is dangerously ill. A telegraphic message comes from down the road announcing that a village is threatened with a forest fire and the lives of the inhabitants are endangered. There is no one else to man the engine and he goes. The driving of the engine through clouds of smoke, the burning of the telegraph office and the mad flight of the frightened villagers all combine to introduce a realism that holds the interest from start to finish. When the engineer returns from his perilous trip through the flames he finds his wife much improved in health, and receives the plaudits of his kind neighbors. He is presented with flowers, and obliged with an impromptu speech of thanks.

Pathe.

"His Wife's Jealousy" (released Feb. 15).—An artist, married to a loving but jealous wife, is commissioned to paint the portrait of a beautiful countess. The artist's ecstasies over the beauty of the countess leads his wife to believe that he is in love with her. She writes a letter to the count, telling him of her fears. This results in a duel, in which the husband is wounded. The wife, coming in at the moment the duel is finished, learns to her great remorse that her husband was innocent.

"La Favorita" (released Feb. 16).—This is a story of the famous opera done in pictures. The story of the king's favorite, who was given in marriage to one of the king's faithful followers, as a mark of esteem, and how this courtier discovered, after his marriage, the relation between the king and his wife, whom he had learned to love deeply, makes a beautiful dramatic story.

"Pawnee Love" (released Feb. 17).—A Pawnee Indian falls in love with a girl of the Arapahoe tribe. She already has a lover, but his affection is not returned. This leads to a fight between the Pawnee and the Arapahoe, and the Pawnee is beaten and condemned to death. His sweetheart, however, rescues him, and together, after many thrilling adventures, they escape to peace and happiness.

Champion.

"A Wife's Discovery" (released Feb. 21).—An amateur theatrical rehearsal excites a suspicious wife to attend it and investigate her husband's actions. She comes upon him making violent love to a girl, and plies the whip on both. In the mix-up she seizes the girl by the hair, and finds it is only a wig and the girl is really her husband's pal.

"The Merchant Mayor of Indianapolis" (released Feb. 19).—Showing the story of how a city official is using his power in an effort to reduce the cost of living.

Melies.

"Melita's Ruse" (released Feb. 22).—Pedro gets into a gun fight, shoots, then flees, but is pursued. He meets his sweetheart, who jumps on horse with him, and rides him to barn, where she changes clothes with him and rides out to mislead pursuers. They overtake her and force her to show where Pedro is. He is caught and put in sheriff's house, where Melita releases him in a novel way.

Essanay.

"Tracked Down" (released Feb. 13).—Jim Ford, a notorious swindler and confidence man, is arrested by Walters, a detective, but escapes while being taken to the penitentiary. A year later Walters comes face to face with a man typically English, who seems strangely familiar to him. The Englishman is Ford in disguise, who has gained access to the home of a wealthy family. Walters, through the aid of a woman friend who is acquainted with the Moores, gains access to the house, but is outwitted by Ford and his accomplices, who escape with the family jewels. After a sensational pursuit the criminals are tracked down and are safe in the clutches of the law.

"There's Many a Slip" (released Feb. 15).—Two Young people meet on the train and become infatuated with each other. However, when they part, they have not learned the names of each other, and both are horrified at arriving at their respective destinations to find that the parents have planned their marriage with somebody they do not know. Both try various schemes to outwit their parents and disgust the other parties, but to no avail, and finally they both run away from home and are married. They are surprised on returning for the parental forgiveness to find that they have done exactly what their parents had planned for them, they being ignorant of whom they were to marry.

"The Wife of a Genius" (released Feb. 16).—A poor musician is discovered by a cafe proprietor, and given a chance to play at his cafe. He receives an offer of a big salary for a series of concerts. So absorbed is he in his art that he forgets his wife, and finally leaves her. At a concert in a hotel a fire is discovered, and all escape but one woman, the wife of the musician. He discovers this, and rushes to her rescue, and later gains her forgiveness in the hospital.

Lubin.

"A Mexican Courtship."—A bull-fighter is to meet one of the bravest bulls yet sent. Dolores is wandering around and Juan offers to show her the bulls. They fall in love and Juan proposes. Bull-fighter sees her and endeavors to win her, and the parents favor him. The day of exhibition arrives, bull-fighter is drunk and cannot fight. Juan offers to fight bull and kills him. Parents are proud of him, and now favor his suit.

"Her Heart's Refuge."—Young artist and his friend love a girl. She favors artist. He goes away to study painting, and meets model, proposes, is accepted, and writes home that he is soon to be married, which is a shock to girl. His friend is sent to induce him to come back, which he does after much persuasion. The friend tells model that her fiance has another sweetheart, and offers himself, but is refused. Artist marries his first love, and model seeks contentment in a convent.

"Love and Tears."—The young wife has fallen ill, and for several weeks the husband is frantic, and watches day and night at the bedside, but after a while he becomes wearied of the sorrowful situation, and seeks change in Bohemian life. One evening the doctor and sisters of the convent, on watch, realizing that the end was near, send for him. He is just dressing for a ball. Hurriedly he visits the sick-room, and promises to be back shortly. In the revelry of the ballroom he forgets his promise, and returning late goes to the bedroom to say "Good night." The Sisters of Mercy are kneeling at the bedside, the wife is dead. He is too late.

Vitagraph.

"The Heart of a Man" (released Feb. 12).—An Eastern girl goes West and meets a young cowboy, whom she looks upon as her inferior. He wins her respect and love when she learns that he is a man and has the heart of a man whom she could love and honor. Posed by Helen Case, Tom Powers, "Eagle Eye" and H. Bennett.

"Winning is Losing" (released Feb. 13).—A contradiction, apparently, but it isn't; it is a sure-enough winner. The race is exciting and the winning horse carries its driver to a rich stake and a pretty wife, and does the same thing for its owner, although it meant he would lose her if his horse won. He gives the horse to her and her father says: "If she has made as good a choice in a husband as she did in a horse, she can have him," and everything turns out happily. Posed by Van Dyke Brooke, Hazel Mason, Maurice Costello, Frank Newburgh and Lillian Walker.

"Bunny and the Twins" (released Feb. 14).—When "Bunny" gets started with the twins, it means a succession of laughs, and the twins keep them up. They are a funny pair, and are anxious to spring the leap year "pop" on "Bunny," but they are too eager, so he "gets wise" and gets away with a bound that throws the "sin-twisters" into a flood of grief and tears. Posed by John Bunny, Mrs. Kate Price and Flora Finch.

Reliance.

"Wanted, a Wife" (released Feb. 14).—Young bachelor is left fortune if he marries in thirty days. Twenty-nine days pass. He put "ad." in paper offering large sum for some woman to marry him and be divorced directly after marriage. A lady reporter calls to get story, and he suggests she take up proposition. She accepts. They are married. She goes home. He also. Then, to their surprise, they both find out they love each other.

"The Gambler's Daughter" (released Feb. 17).—Young gambler and son of minister love girl. Gambler forces her to marry him. A girl baby is born later, and gambler is arrested and sent to prison. Girl becomes fatally ill, calls for minister's son and gives him baby, her husband to be told both mother and child had died. The girl grows to womanhood. Meanwhile gambler serves time and returns to old life. One of his proteges falls in love with girl. Girl's resemblance to mother arouses gambler's suspicion and he investigates, and asks her to choose with whom she will live. She goes with her father, urging him to lead a better life.

Nestor.

"Inbad, the Count" (released Feb. 12).—The count is pressing a suit unwelcomed by father, but ma is the boss, however. Father invites Jack, and he accepts, and during the call has a brush with the count and is forbidden the house. The girl and Jack exchange letters by using an old cannon in the park as a letter-box. The count discovers this, and determines to intercept some of the letters. He reaches in and finds a lady's purse, just hidden there by an escaping thief, and the officer, returning from chase as count finds purse, arrests him and carries him to station. The count 'phones father for assistance, who helps only on condition that the thoughts of an engagement between him and the girl be dismissed, leaving a clear road for Jack.

"Brannigan's Promotion" (released Feb. 17).—A good-natured cop he is, and has lately been put on the force. His brother officers are inclined to make fun of the "greenhorn," as they call him. A banker and his family are away. The "tip" gets out and the crooks plan a "clean-up." They eat, drink, smoke and make merry until Brannigan hears it. He 'phones to headquarters for help, and single-handed holds up the crooks just as the other cops arrive. For this "coup" he receives a sergeant's stripes, much to the disgust of the other cops. On the same reel, "Tightwad Gets a Bargain."

Selig.

"Disillusioned" (released Feb. 18).—Marjorie is a young lady of culture, but her ill-health forces her to go to a cattle ranch out West, where she falls in love with cowboy. Her aunt, who is with her, is alarmed, so telegraphs to Marjorie's brother to send for her at once. Before leaving she exacts promise from cowboy that he will visit her in the East. On his acceptance hinges the whole story. Posed by Hobart Bosworth, F. Huntley, Nicholas Cogley, H. Rawlinson, Albert Garcia, W. McDonald, George Hernandez, Betty Harte, Miss Hernandez, Eugenie Besserer, Mrs. Eyton and Miss Aster.

"The Hypnotic Detective" (released Feb. 15).—A story of how a crook lays out a clever idea against a widow, who has refused his offer of marriage, and so adroitly lays his plan that he baffles the police, and it requires the service of the "Hypnotic Detective" to bring him to justice. Posed by Charles Clary, Frank Weed, George Cox, Ed. Wynn, Will H. Stowell, H. Lonsdale, Winnifred Greenwood, Lillian Leighton and Adrienne Kroell.

"The Little Match Seller" (released Feb. 16).—A poor child sees beautiful doll in store window. It fascinates her and its face lingers in her dreams. A rich woman brushes by her and she sees her beloved doll in the arms of the woman's daughter. She sinks exhausted on the steps of a nearby church, and dreams she has the doll and is happy. Later, half frozen, she is taken to the hospital, where she dies. Posed by Lynette Griffon, Roy Holsted, H. Lonsdale, Harry Desbon, John Merris, Lillian Leighton, Winnifred Greenwood and Nellie Regan.

RELEASES.

LICENSED FILMS.

KALEM.

Feb. 12—"An American Invasion" (dramatic).
Feb. 14—"Far from Erin's Isle" (dramatic).
Feb. 16—"Caught in the Toils" (dramatic).

LUBIN.

Feb. 10—"An Antique Ring" (dramatic).
Feb. 12—"'Tis An Ill Wind that Blows No Good" (dramatic).
Feb. 14—"His Mistake" (dramatic).
Feb. 15—"Oversea Celebration" (educational).
Feb. 15—"A Note in the Orange" (comedy).

MELIES.

Feb. 15—"Smiling Bob" (dramatic).
Feb. 22—"Melita's Ruse" (dramatic).

BIOGRAPH.

Feb. 12—"Billy's Stratagem" (dramatic).
Feb. 15—"The Mender of Nets" (dramatic).

CIN-ES.
(George Kleine)

Feb. 10—"Out of Tune" (comedy) (split reel).
Feb. 10—"Zoological Gardens in Rome" (educational) (split reel).
Feb. 13—"The Puppet Show" (dramatic) (split reel).
Feb. 13—"Jenkins and the Donkey" (comedy) (split reel).
Feb. 17—"Darling" (comedy) (split reel).
Feb. 17—"Kerka Falls" (scenic) (split reel).

EDISON.

Feb. 10—"The City of Denver" (scenic) (split reel).
Feb. 10—"Von Weber's Last Waltz" (dramatic) (split reel).
Feb. 13—"His Daughter" (dramatic).
Feb. 14—"Hogan's Alley" (comedy).
Feb. 20—"The Nurse" (dramatic).
Feb. 20—"One Thousand Miles Through the Rockies" (scenic). "Everything Comes to Him Who Waits."
Feb. 23—"Children Who Labor" (dramatic).
Feb. 24—"N. Y. City Street Cleaning" (descriptive). "The Lost Kitten."
Feb. 27—"How Motion Pictures Are Made and Shown" (descriptive).
Feb. 28—"My Double and How He Undid Me" (comedy).
March 1—"Tony's Oath of Vengeance" (dramatic).
March 2—"A Cowboy's Stratagem" (comedy). "The Jam Closet" (comedy).
March 5—"Lost—Three Hours" (comedy).
March 6—"The Yarn of the Nancy Bell" (comedy).
March 8—"The Heir Apparent" (dramatic).
March 9—"N. Y. Poultry, Pigeon and Pet Stock Association" (educational). "The Patent Housekeeper" (comedy).
March 12—"The Baby" (comedy).
March 13—"Her Polished Family" (comedy).
March 15—"For the Commonwealth" (dramatic).

INDEPENDENT FILMS.

AMERICAN.

Feb. 12—"Where Broadway Meets the Mountains" (Western drama).

CHAMPION.

Feb. 12—"Robt. G. Fowler, Trans-continental Aviator" (educational) (split reel).
Feb. 12—"Mr. Fiddle Rebels" (comedy) (split reel).
Feb. 14—"For Her Father's Sake" (dramatic).

ECLAIR.

Feb. 13—"The Patriotic Sons" (dramatic).
Feb. 15—"Keeping An Eye on Father" (comedy).

IMP.

Feb. 10—"Who Wears Them?" (comedy), (split reel).
Feb. 10—"The Tea Industry in the United States (industrial) (split reel).
Feb. 12—"Reflections from the Firelight" (dramatic).
Feb. 15—"Through the Flames" (dramatic).
Feb. 17—"Pushmobile Race in Savannah" (comedy) (split reel).
Feb. 17—"The Tables Turned" (comedy) (split reel).

EVERY ONE WANTS TO DO IT! WHAT? SING
'OH, YOU SATURDAY NIGHT' and 'THE RAG TIME BAND IN HARMONY HALL'
Two new hits, by ROGER LEWIS, writer of "Oceana Roll," and HENRI KLICKMANN.
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CHAS. A. CALEHUFF, President and General Manager.

MAJESTIC.
Feb. 9—"Honor Thy Father" (dramatic).
Feb. 11—"Arresting Father" (comedy).

NESTOR.
Feb. 10—"I Never Said a Word" (comedy) (split reel).
Feb. 10—"Tightwad Pays for a Dog" (comedy) (split reel).

RELIANCE.
Feb. 10—"Bedelia's Busy Morning" (comedy) (split reel).
Feb. 10—"Natural History Subject" (split reel).

REPUBLIC.
Feb. 10—"Mother's Old Armchair" (dramatic).
Feb. 11—"The Reckoning" (dramatic).
Feb. 17—"Human Nature" (comedy drama).
Feb. 18—"The Girl Who Waited" (dramatic).

REX.
Feb. 11—"Through Twisting Lanes" (dramatic).

TANHOUSER.
Feb. 18—"The Silent Witness" (dramatic).
Feb. 16—"Surelock Jones, Detective" (comedy).

NATIONAL FILMS.

FEB. 12.
Belmar—"Race for a Life."
Clarendon—"Dr. Bryan Pellie, etc."
Aquila—"Old Town of Piedment."
Hepwix—"Jim, of the Mounted Police."
Hepwix—"Scoutmaster."

FEB. 13.
Wrytograph—"Dice of Death."
D. Biograph—"Heart of a Child."
D. Biograph—"Counterfeit Bank Note."
Helios—"The Little Flower Girl."

FEB. 14.
Mohawk—"War Chief's Plot."
Latium—"Trainer's Revenge."
Mendia—"Views of Interlaken."

FEB. 15.
Washington—"Power of Gold."
Hepwix—"Tillie and the Fire-engine."
Hepwix—Cigars and Nuts."
Film d'Art"—Rosamond."

FEB. 16.
Wrytograph—"At the Trail's End."
Clarendon—"Her Guardian."
Aquila—"Grape Harvest."

FEB. 17.
Oklahoma—"How Sir Percy Lost His Girl."
Bioscope—"Her Father's Will."
Savoia—"In Later Life."

FEB. 18.
Arrowhead—"True Love."
Messter—"Our Country Cousin."
Comerio—"Over the Sea."

Oakland's New M. P. House.

A new photoplay house is to be erected by L. H. and C. W. Stoll, at Telegraph Avenue and Sycamore Street. The Stolls, while new operators in Oakland, have made a great specialty of high class photoplay houses in residence districts in other cities.

KINEMACOLOR PICTURES AT NEW YORK

"The Durbar in Kinemacolor" will be presented at the New York Theatre, by arrangement with Klaw & Erlanger, by the Kinemacolor Co. of America, opening Feb. 19, prior to Florenz Ziegfeld's entering into his tenancy of the house as the Moulin Rouge, with a permanent musical stock company. The $1.50 scale of prices will prevail during the Durbar engagement. After the New York engagement the Durbar will go on tour in the first class theatres.

With the display of the ceremonial pictures, the words and music of each ritual will be reproduced.

◆

COURT RULES IN FAVOR OF INDEPENDENTS.

In the decision handed down last week by Judge Hand, of the United States District Court for the Southern District of New York, the suit of the Motion Picture Patents Co. against the Independent Motion Picture Co., of America, was dismissed with costs.

The suit was started in February, 1910, for infringement of the United States patent, No. 707,934, issued to Woodville Latham, in 1902, for projecting kinetoscopes. The Motion Picture Patents Co. claimed that this patent controlled all projecting machines and cameras used by independent manufacturers and exhibitors in America. In the opinion of Judge Hand, the camera used by the independents is not an infringement of patent No. 707,934.

WEBER AND FIELDS DINED.

The Friars, on Feb. 11, gave a dinner at the Hotel Astor, in honor of the re-entry of Joe Weber and Lew Fields into professional partnership. About 1,200 members and their guests, with their wives, relatives and friends packed the ballroom, cheered and cheered both of the old favorites, and the different remarks made by the speakers about them.

◆

ACTRESS' MOTHER DIES.

Mrs. Ella Emerson, mother of Louise St. Claire, the actress, died at her home, 3340 Flowroy Street, Chicago, Ill., on Feb. 8. She was well known among the profession.

◆

OPERA HOUSE LEASED.

Cohan & Harris have leased the Grand Opera House, Chicago, Ill., and will present their first attraction there early in March.

AT LIBERTY—Piano Player, transpose, fake; read some; specialties, musical, characters, train birds, work in acts. Strictly business; reliable med. or vaudeville co. making week stand preferred. Add. 1132 East Ave., Kalamazoo, Mich. P S—For Sale, 32 in. XX Taylor Trunk, good condition, $10 takes it.

WANTED
For THE COWBOY GIRL, in Vaudeville
Good Looking Juvenile, Singing and Dancing Comedian, Large Character Man, Small Knockabout Comedian, Man to play Mexican, also Man for Indian part.
All must sing and dance. Can use quartette for above parts. Piano player to lead. Ten good looking, medium sized Chorus Girls. Show opens Mar.11; rehearsals Feb. 22. Call, wire or write, WILL KILROY, Room 30, Grand Opera House Building, Chicago.
("The Millionaire Kid," with Ray Raymond, is a knockout in vaudeville.)

GEO. W. RIPLEY'S OLD TIME MINSTRELS wants to complete company for Summer season, under canvas, Agent, Comedians, Singers, Dancers, Musicians, Novelty Acts. State very lowest and all first letter. Olean, N. Y., until Feb. 25, after that, Winter Quarters, Homer, N. Y.

PROGRESSIVE Prestidigitation, the best book on conjuring. 25c. Circulars free. The H. Percival Co., 105 Inman St., Dept. B, Cambridge, Mass.

WANTED—For Panama Medicine Co., Sketch Team; also Single Comedian, to join in Northern Illinois. All must play or fake organ. Give lowest salary wanted, for week. Charles Medcaff, write. Address DR. J. M. CONDON, Halbur, Iowa.

SAM R. SHEPARD, write me at once. "Important," mother and aunt both have died, left no wills, you are an heir to money and real estate. CORA P. HARGRAVE, Admx. [of both estates]. No. 3510 Tenth St., N. W., Washington, D. C.

FOR SALE—Challenge Handcuff Act, Mail Bag, Cross Escape, Cabinet Mystery, Mind Reading Act, Comedy Magic Act; also 100 other tricks and illusions. Circulars for STAMP. **GEO. A. RICE, 4 Underwood St., Auburn, N. Y.**

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WANTED—For Camelia Oil Med. Co., two good Sketch Teams, who are up in the med. business. Must do singles and doubles, and one must play piano; good wardrobe a necessity; state size and age; sta e all; work Iowa. For Sale—Three tents, stereopticon and 15 sets song slides. also Galatea, cheap. Dr. M. N. LaVere. Henderson, Knox Co., Ill.

AT LIBERTY—Comedy Sketch Team, man and wife, change doubles for week; also single trapeze, slack wire; both work in all acts. I do B. F. comedy in acts, have experience, with wardrobe. Reliable managers who can send tickets, address Ed. Henderson, Gen Del., Newcastle Ind.

WANTED—Song and Dance Comedian for Gen. Bus., Woman that can do specialties. Other repertoire people write. State all in first letter. W. J. Whittington, Chelsea, Okla., Feb. 12 and week; Catoosa, Okla., Feb. 19 and week. P. S.—As per Frank Sylvester, Field Stock Co.

ATTENTION.—Music set to Song Poems and arranged for piano and published on royalty. Send 10 cents for sample of songs showing style of our work. No prof. copies, only regular copies. IDEAL MUSIC CO., Station N., Cincinnati, Ohio.

BAND LEADER [Cornet] AT LIBERTY for the coming season. Experienced in circus and tent show. Reference. Opened and closed 12 times with circus, besides other engagements. Also Gilbert Adams, experienced tuba player. Address ADAM GILLESPIE, CALAIS, MAINE.

WANTED—Single man or woman, one who can dance or play, or anything except silent acts. Prefer one to play and sing some, for illustrated songs. Please state all you do and lowest salary. Three night stands. No med. nor soap. EDDIE TURNEY, Odessa, Ontario, Canada.

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CHARACTERS INGENUES
COMEDY SOME
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Care of Majestic Theatre, Grand Rapids, Mich.

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ACTS, MONOLOGS, Etc. to order. I deliver the stuff that goes. Add. FRANCIS TUCKER, 931 Cottage Ave., Galesburg, Ill.

Wanted, For GREAT MUSICAL ACT
A good looking, young Lady Partner. Must be able to play an instrument well, also be experienced in vaudeville. Photos returned. Add. JOE BURNS, Room 1, 2750 E. 55th Ave., Cleveland, O.

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By E. RAY GOETZ and NAT OSBORNE
THAT BALLAD BEAUTIFUL
BEAUTIFUL LYRICS. BEAUTIFUL MELODY MAKES IT A BEAUTIFUL SONG
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Will Lease good Park or Manage it on Per Cent. or Salary. 20 years of experience. Have made dead ones money-getters. Was 7 years with Crystal Beach, Buffalo, N. Y. Would like to place my Musical Show on Airdome or Park Circuit for Summer. It will pay you to write me. B. M. GARFIELD, Manager "Candy Girl" Co., Feb. 19, Manistique, Mich.; 21 Escanaba, 23 Norway, 25 Green Bay, Wis.

2 SENSATIONAL SONG SENSATIONS! 2
THE CHICKEN RAG
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Inside measurement, 62 feet. Swell car for one car show, carnival or advance. $900 cash buys the car. Was offered $1,400 for this car last Spring. E. H. JONES, Box 462, FORT WORTH, TEX.

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Years' experience. Best reference. Sober and reliable. Join on wire. Address N. S. SCOVILLE, 416 Hickory St., Janesville, Wis.

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Deaths in the Profession

WITH FONDEST MEMORIES OF
MY HUSBAND
BILLY ARNOLD
Who passed away Feb. 14, 1911
LIDA G. ARNOLD

JOHN B. DORIS, Feb. 6.
TED D. MARKS, Feb. 9.
ALBERT R. PARKES, Feb. 8.
JAMES WARD.
GEORGE L. STOUT, Feb. 5.
WM. LA RUE SR., Jan. 12.
MRS. C. EUGENE YARNELL, Feb. 2.
JAMES A. DUNN, Feb. 6.
L. H. WILLARD.
BERNARD STEELE, Feb. 4.
ALEX. H. STUART, Feb. 11.
MRS. FANNY GONZALEZ, Feb. 7.

Obituary notices of the above will appear next week.

TO OUR READERS.

ON ACCOUNT OF THE HOLIDAY AND OF THE ISSUING OF THIS SPECIAL NUMBER, WE ARE OBLIGED TO GO TO PRESS EARLIER THAN USUAL. ALL OUR REGULAR DEPARTMENTS ARE REPRESENTED, BUT A NUMBER OF REVIEWS, CONTRIBUTIONS AND ADVERTISEMENTS HAD TO BE OMITTED. NEW ACTS OF THE WEEK WILL BE REVIEWED NEXT WEEK. THE EDITOR.

MISS GREY IN VAUDEVILLE.

Katherine Grey will make her first appearance in vaudeville on March 4, at the Palace Theatre, Chicago, where she will be seen in a one act play by McKee Rankin, called "The Wages of Sin." Her tour will include the entire Orpheum circuit.

◆

ACTORS MARRY.

Ray Dodge and Agnes Richter, both members of the Winter Garden Co., New York, were married on Feb. 11, by Alderman Smith.

◆

Shipp Show in South America.

Johnny Judge, with the Shipp Show, writes from San Salvador, Jan. 17, that the show is doing excellent business, doing even better than last season. They were booked to go from there to Costa Rica about Feb. 1, and then to Panama and the South American continent for a two years' tour. The Lowande Family are also with the show.

◆

Geo. H. Degnon Off Again.

Geo. H. Degnon, of Miller Bros. & Arlington's 101 Ranch Show, will take a flying trip to the show's Winter quarters at Venice, Cal. Mr. Degnon will be gone several weeks.

◆

JACK PHILLIPS writes: "I will have the band with Downie & Wheeler's World's Best Show next season."

GEORGE BURTCH, advance agent for the past seven years with F. E. Griswold's shows, has signed for the advance of Fred Elzer's Wagon Shows the coming season.

THOS. A. EDISON has nearly completed his talking picture contrivance, and it will soon be ready for public showing.

THE roof of the Lipzin Theatre, New York, was damaged by fire Saturday evening, 10, during the performance. The audience was quietly dismissed by Manager Minta, announcing that the leading lady was suddenly taken ill.

COHAN AND HARRIS will start out another "Officer 666" company, to play Chicago. Douglas Fairbanks is slated for the cast.

PHILIP OTT filed a voluntary petition in bankruptcy at Boston, on Feb. 10.

MRS. FISKE will present "Lady Patricia" at the Empire, New York, Feb. 19.

GEO. W. LEDERER tied up the receipts of the Plaza Theatre, Chicago, on a claim against Rube Welch, for "The Happiest Night of His Life."

WILL KILROY will put out "The Cowboy Girl," in vaudeville. His "Millionaire Kid," with Ray Raymond, in vaudeville, is said to be a knockout.

M. B. LEAVITT's book, "Fifty Years in Theatrical Management," will be out Feb. 20. It is a beautifully compiled volume, and should be in the library of every manager.

THE NEW ROBINSON THEATRE, Cincinnati, O., was ordered closed by the mayor Feb. 10, until it is remodeled to conform with the building laws of that city.

RANKIN D. JONES, of Cincinnati, recognized as a national expert on theatrical law, died at his home, of apoplexy, Feb. 6. Two years ago he suffered a slight stroke, and he never fully recovered. On the day of his death he was in conference with James E. Fennessy, whose attorney he had been for years. He was the legal representative of the Empire circuit. Mr. Jones was a native of Illinois, born Sept. 20, 1846.

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One Hundred Ballet Dancers
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Stock Actors in all lines. Young, good looking, versatile Leading People. High class Character Comedian, Heavy Woman who can be featured, good looking Juvenile Man, Ingenue and Soubrette. Can use a clever Child—girl preferred; must be strong enough to be featured. A1 Director to play parts. All kinds of General Business People. All of the above people must be high class, thoroughly experienced, with the latest modern wardrobe. Must be able to speak and understand the English language thoroughly. The Companies will open in two classy New York towns. People misrepresenting and incompetent will be closed without notice. No answers considered without photos and references. Must name lowest salary in first letter. Winter and Summer's work. Our No. 1 and 2 Shows are both doing capacity business. Can use 2 Scenic Artists 2 Union Stage Carpenters.
Address HORNE STOCK COMPANY, Park Opera House, Erie, Pa.

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Has just completed 10 weeks of the Gus Sun time. NEVER TREATED BETTER. All REAL MANAGERS, not a SOUR GUY among them. Feb. 18, Altmeyer Theatre, McKeesport, Pa. More new material than two-thirds of the so called headliners.
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WANTS
Woman for General Business, for Repertoire and Stock
Other useful people, write; state all in first letter; if we know you, wire.
W. F. BARRY, Mgr., Salamanca, N. Y., this week; Alexandria, Va., indefinite.

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Want First Class Shows of Every Description
Four in one. Illusion Show, Diving Girls, No Cooch, Plantation Show, in fact everything that gets the money. CONCESSIONS of all kinds, NO GYP. Pay your fares. That's all. Every town a good one. No tanks. Address C. S. KARLAND, Gen. Mgr., Suite 205, 63 STATE ST., ROCHESTER, N. Y.

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Investigate this at once. A complete organized Repertoire Company, six people—four and two—up in a rep. of seven good bills, with 50 different styles of litho paper. Special Diamond Dye Scenery for every play. Spot lamp, films, and song slides to change for week. Show now on road doing excellent business. Reason for selling, my ranch requires my time; $500 cash takes everything. Great chance for man whose wife plays leads. H. C. M., care Opera House, Nez Perce, Ida., Feb. 12 to 17; Asotin, Wash., Feb. 19 to 25

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Routes Intended for This Column Must Reach This Office Not Later Than Saturday of Each Week to Insure Insertion.

DRAMATIC AND MUSICAL.

Adams, Maude—Charles Frohman's—Columbus, O., 14, 15, Springfield 16, Dayton 17, Cincinnati 19-24.

Anglin, Margaret (Louis Nethersole, mgr.)—N. Y. City 12, indefinite.

Allen, Viola—Liebler & Co.'s—Boston, Mass., 12, indefinite.

Arliss, George—Liebler & Co.'s—N. Y. City 12, indefinite.

Academy of Music Stock (Samuel F. Kingston, mgr.)—N. Y. City 12, indefinite.

Agnes Archer's Actors (Beaumont Claxton, mgr.)—Baton Rouge, La., 12-24.

American Stock (C. G. Milligan, mgr.)—Spokane, Wash., 12, indefinite.

"At the Mercy of Tiberius"—Glaser & Stair's—Louisville, Ky., 12-17.

"Alma, Where Do You Live?"—Jos. M. Weber's—San Francisco, Cal., 12-17.

"Alma, Where Do You Live?"—Jos. M. Weber's—Buffalo, N. Y., 12-17.

"At Sunrise"—Darrell H. Lyall's—Wyoming, Ill., 14, Galva 15, Princeton 16, Geneseo 17, Rock Island 18, Wapello, Ia., 19, Winfield 20, Hedrick 21, Oskaloosa 22, New Sharon 23, Marshalltown 24.

"At Old Harvard" (F. W. Talbot, mgr.)—Akron, O., 15-17.

"Arrival of Kitty" (H. N. Veasey, mgr.)—Atlanta, Ga., 12-17.

"At Cripple Creek"—Milwaukee, Wis., 12-17.

Barrymore, Ethel—Charles Frohman's—N. Y. City 12-24.

Blanche Bates—David Belasco's—Cincinnati, O., 12-17, Columbus 19, 20, Toledo 21, Detroit, Mich., 22-24.

Billie Burke—Charles Frohman's—St. Louis, Mo., 12-17, Chicago, Ill., 19-March 2.

Blinn, Holbrook—Wm. A. Brady's, Ltd.—Newark, N. J., 12-17.

Brian, Donald—Charles Frohman's—Chicago, Ill., 12-24.

Bernard, Sam—Sam S. & Lee Shubert's—N. Y. City 12-17.

Blair, Eugenie—Stair & Nicolai's—Paterson, N. J., 12-17, Jersey City 19-24.

Bailey and Austin (Bailey & FitzGerald, mgrs.)—Austin, Tex., 14, Waco 15, Dallas 16, 17, Fort Worth 19, Oklahoma, Okla., 20, 21, Tulsa 22, Bartlesville 23, Coffeyville, Kan., 24.

Boston Grand Opera (Henry Russell, mgr.)—Boston, Mass., 12, indefinite.

Bessey, Jack (Jas. D. Proudlove, mgr.)—Ottumwa, Ia., 12-17, Washington 19-24.

Blaney-Spooner Stock (Blaney-Spooner Amuse. Co., mgrs.)—Philadelphia, Pa., 12, indefinite.

Bishop, Chester, Stock (D. G. Hartman, mgr.)—Grand Rapids, Mich., 12, indefinite.

Bishop Stock (H. W. Bishop, mgr.)—Oakland, Cal., 12, indefinite.

Bergen's Players (Thurlow Bergen, mgr.)—St. Paul, Minn., 12, indefinite.

Black Patti Musical Comedy (R. Voelckel, mgr.)—Charleston, S. C., 14, Florence 15, Darlington 16, Sumter 17, Orangeburg 19, Columbia 20, Charlotte, N. C., 21, Greenville 22, Asheville 23, Salisbury 24.

"Bohemian Girl" (Milton & Sargent Aborn, mgrs.)—Cincinnati, O., 12-17.

"Bought and Paid For"—Wm. A. Brady's—N. Y. City 12, indefinite.

"Ben-Hur"—Klaw & Erlanger's—Philadelphia, Pa., 12-March 2.

"Butterfly on the Wheel" (Lewis Waller, mgr.)—N. Y. City 12, indefinite.

"Bunty Pulls the Strings"—Shubert-Brady's—N. Y. City 12, indefinite.

"Bunty Pulls the Strings"—Shubert-Brady's—Chicago, Ill., 12, indefinite.

"Bird of Paradise" (Oliver Morosco, mgr.)—N. Y. City 12, indefinite.

"Baby Mine"—Wm. A. Brady's, Ltd.—Providence, R. I., 12-17.

"Baby Mine"—Wm. A. Brady's, Ltd.—Springfield, O., 14.

"Baby Mine"—Wm. A. Brady's, Ltd.—Chicago, Ill., 12-24.

"Blue Bird"—Liebler & Co.'s—Cleveland, O., 19-24.

"Bright Eyes"—Jos. M. Gaites'—Mankato, Minn., 14, Faribault 15, Rochester 16, Winona 17, Eau Claire, Wis., 18, Superior 19, Duluth, Minn., 20, 21, Ishpeming, Mich., 22, Calumet 23, Hancock 24.

"Baron Trenck"—F. C. Whitney's—Boston, Mass., 12-17.

"Buster Brown"—Buster Brown Amuse. Co.'s—Tallahassee, Fla., 14, Monticello 15, Bainbridge, Ga., 16, Thomasville 17, Moultrie 19, Valdosta 20, Gainesville, Fla., 21, Ocala 22, Tampa 23, 24.

"Barriers Burned Away" (Gilson & Bradfield, mgrs.)—Ogden, Ia., 14, Perry 15, Sioux Falls, S. Dak., 18.

Crane, Wm. H. (Joseph Brooks, mgr.)—Washington, D. C., 12-17.

Carter, Mrs. Leslie—John Cort's—Los Angeles, Cal., 12-17, San Diego 19, 20, San Bernardino 21, Riverside 22, Pasadena 23, Bakersfield 24.

Charles Cherry—Daniel Frohman's—Chicago, Ill., 12, indefinite.

Carle, Richard—Frazee & Lederer's—Norfolk, Va., 14, 15, Staunton 16, Charleston, W. Va., 17, Huntington 19, Portsmouth 20, Newark 21, Zanesville 22, Parkersburg, W. Va., 23, Wheeling 24.

Crosman, Henrietta (Maurice Campbell, mgr.)—Columbia, S. C., 19.

Cahill, Marie—D. V. Arthur's—N. Y. City 12, indefinite.

Cohan, Geo. M.—Cohan & Harris'—N. Y. City 12, indefinite.

Cathrine Countiss—Stair & Havlin's—Indianapolis, Ind., 12-14, Fort Wayne 15-17, Chicago, Ill., 18-24.

Clifford, Billy (Bob Le Roy, mgr.)—Bay City, Tex., 14, Houston 15, Galveston 16, Beaumont 17, Lake Charles, La., 18, Jennings 19, La Fayette 21, Baton Rouge 22, Alexandria 23, Monroe 24, 25.

Chauncey-Keiffer (Fred C. Chauncey, mgr.)—Penn Yan, N. Y., 12-17.

Chase-Lister Theatre, Northern (Glenn F. Chase, mgr.)—Cody, Wyo., 12-17, Roundup 19-24.

Colonial Stock (Cortland Hopkins, mgr.)—Wolfville, N. S., Can., 12-14, Kentville 15-17, Canning 19, Middleton 20, 21, Bridgetown 22-24.

Cornell-Price Players (Cornell & Price, mgrs.)—Ypsilanti, Mich., 12-17, Hillsdale 19-24.

Coburn Players—Flint, Mich., 14.

Carleton Sisters Players (Varney & Montgomery, mgrs.)—Laurinburg, N. C., 12-17, Hickory 19-24.

Crescent Stock (P. G. Williams, mgr.)—Brooklyn, N. Y., 12, indefinite.

Colonial Players (Sidney Toler, mgr.)—Indianapolis, Ind., 12, indefinite.

Colonial Musical Comedy (Chas. Van Dyne, mgr.)—Elmira, N. Y., 12, indefinite.

Chicago Grand Opera (Andreas Dippel, mgr.)—Chicago, Ill., 12, indefinite.

"Concert, The"—David Belasco's—Philadelphia, Pa., 12-March 2.

"Commuters, The"—Henry B. Harris'—Philadelphia, Pa., 12, indefinite.

"Cat and the Fiddle"—Chas. A. [illegible]'s—Scranton, Pa., 14, Lansford 15, M[illegible] City 16, Pottsville 19, Easton 22, Trenton, [illegible]., 23, 24.

"Country Boy," A—Henry B. Harris'—Boston, Mass., 12, indefinite.

"Country Boy," B—Henry B. Harris'—Menominee, Mich., 14, Fond du Lac, Wis., 15, Aurora, Ill., 16, Madison, Wis., 17, Joliet, Ill., 18, La Salle 19, Ottawa 20, Streator 21, Galesburg 22, Peoria 23, 24.

"Country Boy," C—Henry B. Harris' (W. M. Hale, mgr.)—Fremont, O., 14, Bellefontaine 15, Xenia 16, Lexington, Ky., 17, Georgetown 19, Frankfort 20, Paris 21, Maysville 23, Portsmouth, O., 23, Ironton 24.

"Cow and the Moon"—Chas. A. Sellon's (John Stronach Jr., mgr.)—Henderson, N. C., 14, Raleigh 15, Fayetteville 16, Florence, S. C., 17, Charleston 19, Augusta, Ga., 20, Columbia, S. C., 21, Sumter 22, Spartanburg 23, Greenville 24.

"Checkers" (Moxon & De Milt, mgrs.)—Kansas City, Mo., 11-17, Joplin 18, Tulsa, Okla., 19, Muskogee 20, McAlester 21, Oklahoma 22, Fort Worth, Tex., 23, Dallas 24.

"Casey Jones," Eastern—Merle H. Norton's—Arcanum, O., 14, Tippecanoe 15, St. Paris 16, Xenia 17, Lebanon 19, Wilmington 20, Sabina 21, Jackson 22, McArthur 23, New Straitsville 24.

"Casey Jones," Western—Norton & Springer's—McCook, Nebr., 14, Holbrook 15, Arapahoe 16, Elwood 17, Eustis 19, Curtis 20, Maywood 21, Bertrand 22, Holdrege 23, Hildreth 24.

"Casey Jones," Southern (Robt. A. Neff, mgr.)—Clarksville, Ark., 14, Dardanelle 15, Russellville 16, Little Rock 17, Morrilton 19, Conway 20, Stuttgart 21, Des Arc 22, Searcy 23.

"Chorus Lady" (Arthur Aylesworth, mgr.)—Glenwood Springs, Colo., 14, Grand Junction 15, Provo, U., 16, Richfield 17, Manti 19, Eureka 20, 21, Springville 22, Bingham Canyon 23.

"Chocolate Soldier"—F. C. Whitney's—N. Y. City 12-17.

"Chocolate Soldier"—F. C. Whitney's—Seattle, Wash., 12-17.

"Chocolate Soldier"—F. C. Whitney's—Burlington, Ia., 15, Cedar Rapids 20.

"Campus, The"—Ferris Hartman's—Los Angeles, Cal., 12, indefinite.

"County Sheriff," Eastern—O. E. Wee's (Chas. H. Brooke, mgr.)—Kittanning, Pa., 14, Homestead 15, Altoona 17, Boswell 19, Donora 21, McKeesport 22, Mt. Union 23, Harrisburg 24.

"County Sheriff," Western—O. E. Wee's (M. C. Jenkins, mgr.)—Leesburg, O., 14, Bainbridge 15, Chillicothe 17, Greenfield 19, Xenia 22, Washington Court House 24.

Drew, John—Charles Frohman's—Philadelphia, Pa., 12-24.

D'Orsay, Lawrance—John Cort's—Grand Rapids, Mich., 18-20, South Bend, Ind., 21, LaFayette 22, Decatur, Ill., 23, Springfield 24.

De Angelis, Jefferson (Welch & Aarons, mgrs.)—Boston, Mass., 12-17.

Dressler, Marie—Lew Fields'—Kansas City, Mo., 12-17.

Dramatic Players (Donald Richardson, mgr.)—Chicago, Ill., 19, indefinite.

De Armond Sisters' Stock (Wm. N. Smith, mgr.)—Fulton, Mo., 12-17.

Dymont Stock (A. M. Diamond, mgr.)—Wabash, Ind., 12-17, Kokomo 19-21, Tipton 23-28.

Dougherty Stock (Jim. Dougherty, mgr.)—Rice Lake, Wis., 12-14.

Davis Stock (Harry Davis, mgr.)—Pittsburgh Pa., 12, indefinite.

"Driftwood"—Leffler-Bratton Co.'s—Rochester N. Y., 12-17, Syracuse 19-24.

"Deep Purple"—Liebler & Co.'s—Brooklyn, N. Y., 12-17.

Earle Stock (L. A. Earle, mgr.)—Alliance, O., 12-17, Wooster 19-24.

"Excuse Me," Eastern—Henry W. Savage's—Montreal, Can., 12-17, Ogdensburg, N. Y., 19, Watertown 20, Oswego 21, Syracuse 22-24.

"Excuse Me," Western—Henry W. Savage's—San Jose, Cal., 14, Fresno 15, Hanford 16, Bakersfield 17, Los Angeles 18-24.

"Excuse Me," Southern—Henry W. Savage's—Dubuque, Ia., 14, Milwaukee, Wis., 15-18.

"Easiest Way"—David Belasco's—Lima, O., 14, Piqua 15, Elwood, Ind., 16, Anderson 17, Muncie 19, Marion 20, Logansport 21, Terre Haute 22, Champaign, Ill., 23, Decatur 24.

"Everywoman," Eastern—Henry W. Savage's—Buffalo, N. Y., 12-17, N. Y. City 19, indefinite.

"Everywoman," Western—Henry W. Savage's—New Orleans, La., 12-17, Mobile, Ala., 19, 20, Montgomery 21, 22, Birmingham 23, 24.

"Everyman's Daughter"—Rowland & Clifford's—Cleveland, O., 19-24.

"Eli and Jane" (Harry Green, mgr.)—Pratt, Kan., 14, St. John 16, Belpre 17, Cimarron 19, Kinsley 20, Garfield 21, Ellinwood 22, Pawnee Rock 23, Larned 24.

Faversham, Wm.—The Shuberts' (L. L. Gallagher, mgr.)—Fort Smith, Ark., 14, McAlester, Okla., 15, Muskogee 16, Tulsa 17.

Fiske, Mrs.—Fiske & Frohman's—Syracuse, N. Y., 19-21, Rochester 22-24.

Ferguson, Elsie—Henry B. Harris'—N. Y. City 12, indefinite.

Farnum, Dustin and William—A. H. Woods'—Boston, Mass., 12, indefinite.

Foy, Eddie—Dillingham & Ziegfeld's—N. Y. City 12, indefinite.

Franklin Stock (Nick Harvey, mgr.)—Los Angeles, Cal., 12, indefinite.

Franklin Stock (Carl T. Jackson, mgr.)—Kokomo, Ind., 12-17, Logansport 19-24.

"Fortune Hunter," Eastern—Cohan & Harris'—Manchester, N. H., 14, Lowell, Mass., 15-17, Lawrence 19, Salem 20, Brockton 21, Fall River 22-24.

"Fortune Hunter," Western—Cohan & Harris'—Dallas, Tex., 12-14, Fort Worth 15, 16, Waco 17, San Antonio 18, 19, Austin 20, Houston 21, 22, Galveston 23, Beaumont 24.

"Fortune Hunter," Central—Cohan & Harris'—Atlanta, Ga., 12-14, Albany 15, Brunswick 16, Jacksonville, Fla., 17, 18, St. Augustine 19, Savannah, Ga., 20, Charleston, S. C., 21, Augusta, Ga., 22, Greenville, S. C., 23, Asheville, N. C., 24.

"Follies of 1911" (Florenz Ziegfeld Jr., mgr.)—Providence, R. I., 12-14, Portland, Me., 16, 17, Springfield, Mass., 21, 22.

"Flirting Princess"—Mort H. Singer's (Sam Myers, mgr.)—Pine Bluff, Ark., 14, Little Rock 15, Fort Smith 16, Muskogee, Okla., 17, Oklahoma 18, Ardmore 19, Fort Worth, Tex., 20, Dallas 21, 22, Waco 23, San Antonio 24, 25.

"Fantasma" (Edwin Warner, mgr.)—Cincinnati, O., 12-17, Fort Wayne, Ind., 18-21, Kalamazoo, Mich., 22-24.

"Folks From Vermont" (F. F. Packer, mgr.)—Sisseton, S. Dak., 14, Milbank 15, Ortonville, Minn., 16, Montevideo 17, Madison 19, Watertown, S. Dak., 20, Redfield 21, Huron 22, Miller 23, Pierre 24.

"Fatty Felix" (H. W. Link, mgr.)—Vandalia, Mo., 14, Frankfort 15, Perry 16, Hannibal 17, Quincy, Ill., 18, Milan, Mo., 20, Novinger 21, Macon 23, Moberly 24.

"Forty-five Minutes From Broadway"—Wheeling, W. Va., 16, 17.

"First Violin"—Alton, Ill., 14.

Glaser, Lulu—Werba & Luescher's—Victor, Colo., 14, Boulder 15, Greeley 16, Cheyenne, Wyo., 17, Salt Lake City 19-21, San Bernardino, Cal., 23, Riverside 24.

Gilmore, Paul (S. A. Jackson, mgr.)—Murfreesboro, Tenn., 14, Shelbyville 15, Columbia 16, Florence, Ala., 17, New Decatur 19, Huntsville 20, Gadsden 21, Anniston 22, Cedartown, Ga., 23, Cartersville 24.

Gordon, Kitty—Jos. M. Gaites'—Brooklyn, N. Y., 12-17.

Graham, Oscar—Abilene, Tex., 14, Sweetwater 15, Anson 16, Hamlin 17.

Glaser, Vaughan (W. B. Garyn, mgr.)—Cleveland, O., 12, indefinite.

Garside Stock (James S. Garside, mgr.)—Paducah, Ky., 12-May 1.

Gotham Stock (P. G. Williams, mgr.)—Brooklyn, N. Y., 12, indefinite.

Gagnon-Pollock Stock (Bert C. Gagnon, mgr.)—New Orleans, La., 12, indefinite.

Gibney, Sarah, Stock—Berlin, Ont., Can., 12, indefinite.

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"Girl of the Golden West"—Henry W. Savage's (Fred Meek, mgr.)—Lincoln, Nebr., 14, Omaha 15, Des Moines, Ia., 16, Dubuque 17, Davenport 18, Peoria, Ill., 19, Evansville, Ind., 20, Indianapolis 21, Fort Wayne 22, Dayton, O., 23, Columbus 24.
"Garden of Allah"—Liebler & Co.'s—N. Y. City 12, indefinite.
"Gamblers, The," Original (Authors' Producing Co., mgrs.)—St. Louis, Mo., 11-17, Louisville, Ky., 19-21, Indianapolis, Ind., 22-24.
"Gamblers, The," Eastern (Authors' Producing Co., mgrs.)—Mt. Carmel, Pa., 14, Shenandoah 15, Hazleton 16, Pottsville 17, Berwick 19, Bloomsburg 20, Danville 21, Sunbury 22, Latrobe 23, Uniontown 24.
"Gamblers, The," Western (Authors' Producing Co., mgrs.)—Ogden, U., 14, Salt Lake City 15-17, Provo 19, Grand Junction, Colo., 21, Leadville 22, Pueblo 23, Colorado Springs 24.
"Gamblers, The," Southern (Authors' Producing Co., mgrs.)—Muncie, Ind., 14, Marion 15, Elkhart 16, South Bend 17, Benton Harbor, Mich., 18, Goshen, Ind., 19, Logansport 20, LaFayette 21, Kokomo 22, Terre Haute 23, 24.
"Get Rich Quick Wallingford," Eastern—Cohan & Harris'—Baltimore, Md., 12-17, Washington, D. C., 19-24.
"Get Rich Quick Wallingford," Western—Cohan & Harris'—Los Angeles, Cal., 12-17, Bakersfield 18, Fresno 19, Stockton 20, San Jose 21, Sacramento 22, Eugene, Ore., 24.
"Get Rich Quick Wallingford," Central—Cohan & Harris'—Richmond, Va., 14, 15, Norfolk 16, 17, Plainfield, N. J., 19, Bridgeton 20, Burlington 21, Trenton 22-24.
"Greyhound"—Wagenhals & Kemper's—Chicago, Ill., 12, indefinite.
"Goose Girl," Eastern—Baker & Castle's—Worcester, Mass., 12-14, Springfield 15-17, Newark, N. J., 19-24.
"Goose Girl," Western—Baker & Castle's—St. Paul, Minn., 12-17.
"Girl From Rector's"—Max Plohn's (Ed. H. Lester, mgr.)—Memphis, Tenn., 12-17, Atlanta, Ga., 19-24.
"Girl of the Mountains"—O. E. Wee's (Harry Myers, mgr.)—Brookville, Ind., 14, New Castle 17, Greenville, O., 19, St. Paris 20, Muncie, Ind., 22, Noblesville 23, Anderson 24.
"Girl of My Dreams"—Jos. M. Gaites'—Indianapolis, Ind., 17.
Hackett, James K. (Wm. F. Muenster, mgr.)—N. Y. City 12-17, Springfield, Mass., 23.
Hitchcock, Raymond—Cohan & Harris'—N. Y. City 12, indefinite.
Hajos, Mizzi—Werba & Luescher's (Leon Mayer, mgr.)—Selma, Ala., 14, Atlanta, Ga., 15-17, Memphis, Tenn., 19-21, Nashville 22-24.
Hilliard, Robert—Klaw & Erlanger's—La Crosse, Wis., 14, Dubuque, Ia., 15, Madison, Wis., 16, Rockford, Ill., 17.
Hackett, Norman—Stair & Nicolai's—Philadelphia, Pa., 12-17, Pittsburgh 19-24.
Held, Anna (Florenz Ziegfeld Jr., mgr.)—Minneapolis, Minn., 12-14, St. Paul 15-17.
Hoffmann, Gertrude, and the Russian Dancers—The Shuberts'—Boston, Mass., 19-March 2.
Hayward, Grace (Geo. M. Gatts, mgr.)—Chicago, Ill., 12, indefinite.
Himmelein's Associate Players (John A. Himmelein, mgr.)—Watertown, N. Y., 12-17, Geneva 19-24.
Hillman Ideal Stock (F. P. Hillman, mgr.)—McPherson, Kan., 19, indefinite.
Hillman's Ideal Stock (Frank Manning, mgr.)—Bellwood, Nebr., 12-14, Ulysses 15-17.
Hayes and Associate Players (Lucy M. Hayes, mgr.)—Goodland, Kan., 12-14, Colby 15-17, Morland 19-21, Hill City 22-24.
Hollingsworth Twins (W. M. Mouyer, mgr.)—Winfield, Kan., 19-March 2.
Higby Stock—Bay City, Mich., 12, indefinite.
Horne's Stock, No. 1 (F. P. Horne, mgr.)—Erie, Pa., 12, indefinite.
Horne's Stock, No. 2 (F. P. Horne, mgr.)—New Castle, Pa., 12, indefinite.
"House Divided"—Randolph-Novambere Co.'s—Chicago, Ill., 12, indefinite.
"Heart Breakers"—Mort H. Singer's—Jefferson City, Mo., 14, Columbia 15, Mexico 16, Clarence 17, Louisiana 19, Moberly 20, Alton, Ill., 21, Centralia 22, Memphis, Tenn., 23-25.
"Human Hearts"—C. R. Reno's (Len Delmore, mgr.)—Junction City, Ark., 14, Eldorado 15, Bastrop, La., 16, Crossett, Ark., 17, Monroe, La., 18, Tahlequah, Okla., 19, Lake Village, Ark., 20, Arkansas City 21, Pine Bluff 22, Stuttgart 23, Forrest City 24.
Illington, Margaret (Edward J. Bowes, mgr.)—Chicago, Ill., 12-24.
Irwin, May (Elsfeldt & Anhalt, mgrs.)—Bradford, Pa., 14, Erie 15, Sharon 16, Greensburg 17.
Irish Players—Liebler & Co.'s—Chicago, Ill., 12-17.
Imperial Stock (D. E. Russell, mgr.)—St. Louis, Mo., 12, indefinite.
"In Old Kentucky"—A. W. Dingwall's—Dayton, O., 12-14, Indianapolis, Ind., 15-17, Cincinnati, O., 18-24.
"Indiana Folks"—Perry's (Frank Estes, mgr.)—Seymour, Ia., 16.
"In Gay New York"—Akron, O., 19-21.
Janis, Elsie—Charles Dillingham's—Canton, O., 12, Akron 13, Zanesville 14, LaFayette, Ind., 15, Evansville 16, Terre Haute 17, St. Louis, Mo., 18-24.
Juvenile Bostonian Opera (B. E. Lang, mgr.)—Crystal Falls, Mich., 14.
Keene, Phillip (Frank J. Powers, mgr.)—Hemstead, Tex., 14, Navasota 15, Somerville 16, Caldwell 17.
Keith Stock (Cato S. Keith, mgr.)—Cincinnati, O., 12, indefinite.
"Kiss Waltz"—Sam S. & Lee Shuberts'—Cincinnati, O., 18-24.
Lackaye, Wilton—L. S. Sire's—Jersey City, N. J., 12-17.
Lloyd, Alice—Werba & Luescher's—Anaconda, Mont., 14, Butte 15, Helena 16, Missoula 17, Spokane, Wash., 18-21, Lewiston, Ida., 22, Walla Walla, Wash., 23, North Yakima 24.
Lewis, Dave—Rowland & Clifford's, Inc. (Dave Seymour, mgr.)—Birmingham, Ala., 12-17, New Orleans, La., 18-24.
Lyman Bros.'—Columbia, S. C., 23.
Lockes, The (Will H. Locke, mgr.)—Bigelow, Mo., 14, Severance, Kan., 15, Leona 16, Morrill 19, Summerfield 20, Beattie 21, Home 22, Hanover 23, Alexandria, Nebr., 24.
Lang, Eva, Stock (O. D. Woodward, mgr.)—Omaha, Nebr., 12, indefinite.
Lewis & Oliver Stock—Hamilton, O., 12, indefinite.
La Vaunt, Corinne, and W. H. MacDougall Stock—Spokane, Wash., 12, indefinite.
Lambardi Grand Opera—St. Louis, Mo., 12-17.
Lee's Musical Comedy (James P. Lee, mgr.)—New Orleans, La., 12, indefinite.
Lewis & Lake Musical Comedy—Vancouver, B. C., Can., 12, indefinite.
"Little Boy Blue"—Henry W. Savage's—N. Y. City 12, indefinite.
"Let George Do It"—Leffler-Bratton Co.'s—St. Louis, Mo., 12-17, Kansas City 18-24.
"Little Women"—Wm. A. Brady's—Chicago, Ill., 12, indefinite.
"Lion and the Mouse"—United Play Co.'s—Columbia, S. C., 24.
"Light Eternal"—M. E. Rice's (S. McVenn, mgr.)—Toronto, Can., 12-17, London 19-21, Hamilton 22-24.
"Little Miss Kut-Up" (Fay & Hawes, mgrs.)—Latrobe, Pa., 14, 15, Somerset 16, 17, Barnesboro 19, 20, Tarentum 21, 22, Butler 23, 24.
Mantell, Robert B.—Wm. A. Brady's—San Francisco, Cal., 12-17.

"ANOTHER RAG"
By THEODORE MORSE. Morse's newest big "rag" song hit. Words by D. A. ESROM.
Published by THEODORE MORSE MUSIC CO., 1367 Broadway, N. Y.

McIntyre, Frank—Henry B. Harris'—Dayton, O., 14, Springfield 15, Columbus 16, 17, South Bend, Ind., 18, Detroit, Mich., 19-21, Ann Arbor 22, Grand Rapids 23, 24.
Mann, Louis—Werba & Luescher's—N. Y. City 12, indefinite.
Mason, John—Sam S. & Lee Shuberts'—Brooklyn, N. Y., 12-17.
MacDonald, Christie—Werba & Luescher's—Chicago, Ill., 12-17, Cleveland, O., 19-24.
Montgomery and Stone—Charles Dillingham's—Knoxville, Tenn., 12, Chattanooga 13, Birmingham, Ala., 15, Montgomery 16, 17, New Orleans, La., 18-24.
Melville, Rose (J. R. Stirling, mgr.)—Colfax, Wash., 14, Lewiston, Ida., 15, Spokane, Wash., 16-18, Wallace, Ida., 19, Missoula, Mont., 20, Butte 21, Anaconda 22, Great Falls 23, Helena 24.
Morison Stock (Lindsay Morison, mgr.)—Lynn, Mass., 12, indefinite.
Morris Players (Lionel Morris, mgr.)—Akron, O., 12, indefinite.
McLaughlin & Abbott Players (McLaughlin & Abbott, mgrs.)—Detroit, Mich., 12, indefinite.
Maher Stock (Phil Maher, mgr.)—Bristol, Pa., 12-17, Pottstown 19-24.
Manhattan Stock (Eugene Murphy, mgr.)—Scitico, Conn., 12, indefinite.
Metropolitan Grand Opera (M. Gatti-Casazza, mgr.)—N. Y. City 12, indefinite.
Metropolitan Grand Opera (M. Gatti-Casazza, mgr.)—Philadelphia, Pa., 12, indefinite.
Montreal Opera (H. Q. Brooks, mgr.)—Montreal, Can., 12-17.
"Million, The"—Henry W. Savage's—N. Y. City 12-17.
"Mother"—Wm. A. Brady's—Chicago, Ill., 12, indefinite.
"Madame X," Henry W. Savage's—Lincoln, Nebr., 14, Omaha 15-17, Denver, Colo., 19-24.
"Madame Sherry," Special—Woods, Frazee & Lederer's—Pittsburgh, Pa., 12-17, Toronto, Can., 19-24.
"Madame Sherry," A—Woods, Frazee & Lederer's—San Francisco, Cal., 12-24.
"Madame Sherry," B—Woods, Frazee & Lederer's—Fall River, Mass., 14, South Framingham 15, Concord, N. H., 16, Dover 17, Franklin 19, Claremont 20, St. Johnsbury, Vt., 21, Berlin, N. H., 22, Barre, Vt., 23, Burlington 24.
"Madame Sherry," C—Woods, Frazee & Lederer's—Muscatine, Ia., 14, Washington 15, Mt. Pleasant 16, Burlington 17, Fort Madison 18, Keokuk 19, Kewanee, Ill., 20, McComb 21, Bushnell 22, Canton 23, Pekin 24.
"Madame Sherry," D—Woods, Frazee & Lederer's—Wilmington, N. C., 14, Fayetteville 15, Wilson 16, Raleigh 17, Goldsboro 19, New Bern 20, Tarboro 21, Rocky Mount 22, Henderson 23, Durham 24.
"Miss Nobody From Starland"—Mort H. Singer's—Kansas City, Mo., 12-17, Leavenworth, Kan., 18, Clay Center 19, Concordia 20, Manhattan 21, Topeka 22, Salina 23, Junction City 24.
"Men on the Box" (Monte Thompson, mgr.)—Hagerstown, Md., 14.
"Mrs. Wiggs of the Cabbage Patch"—Liebler & Co.'s—Pittsburgh, Pa., 12-17.
"McFadden's Flats" (Charles E. Barton, mgr.)—Trenton, N. J., 12-14, Camden 15-17, Baltimore, Md., 19-24.
"Missouri Girl," Eastern—Sterle H. Norton's—Hicksville, O., 14, Defiance 15, Ottawa 16, Findlay 17, Bowling Green 20, Napoleon 22, Wauseon 24.
"Missouri Girl," Western—Norton & Rith's—Encampment, Wyo., 14, Rawlins 15, Superior 16, Rock Springs 17, Kemmerer 18, Cumberland 19, Diamondville 20, Green River 21, Morgan, U., 22, Park City 23, Coalville 24.
"Mutt and Jeff"—Gus Hill's—Cleveland, O., 12-17.
"Mutt and Jeff"—Gus Hill's—Davenport, Ia., 14, St. Paul, Minn., 18-24.
"Man From Cook's"—Baltimore, Md., 12-17, Boston, Mass., 19-March 9.
"My Friend From Dixie"—Akron, O., 12-14.
Nazimova, Mme. Alla—Charles Frohman's—Boston, Mass., 12-24.
North Bros.' Stock ("Sport" North, mgr.)—Wichita, Kan., 12, indefinite.
North Bros.' Stock (F. C. North, mgr.)—Oklahoma, Okla., 12, indefinite.
"Never Homes, The"—Lew Fields'—Philadelphia, Pa., 12-24.
"Newlyweds and Their Baby," Eastern—Leffler-Bratton Co.'s—Shelbyville, Ind., 14, Anderson 15, Wabash 16, Huntington 17, Detroit, Mich., 18-24.
"Newlyweds and Their Baby," Western—Leffler-Bratton Co.'s—Beaumont, Tex., 14, Houston 15, El Paso 17, 18, Douglas, Ariz., 19, Bisbee 20, Tucson 21, San Bernardino, Cal., 22, San Diego 23, 24.
"Naughty Marietta"—Oscar Hammerstein's—Cedar Rapids, Ia., 17.
Olcott, Chauncey (Augustus Pitou, mgr.)—N. Y. City 12-24.
O'Hara, Fiske (Robt. E. Irwin, mgr.)—Cedar Rapids, Ia., 15.
Orpheum Stock (Grant Laferty, mgr.)—Philadelphia, Pa., 12, indefinite.
Olympic Theatre Stock (Walter Woods, mgr.)—Cincinnati, O., 12, indefinite.
Orpheum Players (I. M. Allison, mgr.)—Cincinnati, O., 12, indefinite.
"Officer 666"—Cohan & Harris'—N. Y. City 12, indefinite.
"Old Homestead" (Frank Thompson, mgr.)—Peoria, Ill., 12-14, Springfield 15-17, Dayton, O., 22-24.
"Our Village Postmaster"—Perry's (Chas. B. Mills, mgr.)—Humboldt, Kan., 14, Madison 15, Strong 16, Council Grove 17, Erie 19, Herington 20, Peabody 21, Canton 22, Marion 23, Solomon 24.
"Our New Minister" (Harriman & Homilton, mgrs.)—Oneonta, N. Y., 15, Cortland 17.
"Over Night"—Wm. A. Brady's—Newark, N. J., 19-24.
Poynter, Beulah—Burt & Nicolai's (H. J. Jackson, mgr.)—Washington, D. C., 12-17, West Chester, Pa., 19, Camden, N. J., 20, 21, Paterson 22-24.
Payton Stock (Corse Payton, mgr.)—Brooklyn, N. Y., 12, indefinite.
Payton Stock (Corse Payton, mgr.)—Newark, N. J., 12, indefinite.
Pickerts, Four (Willis Pickert, mgr.)—Fort Lauderdale, Fla., 14-17.
Perry's Players—Glace Bay, N. S., Can., 12-17.
"Pink Lady"—Klaw & Erlanger's—Boston, Mass., 12, indefinite.
"Pink Lady"—Klaw & Erlanger's—Memphis, Tenn., 14, Joplin, Mo., 16, Wichita, Kan., 17, Kansas City, Mo., 18-24.
"Passers-By"—Charles Frohman's—Chicago, Ill., 12-March 2.
"Pomander Walk"—Liebler & Co.'s—Philadelphia, Pa., 12-17.
"Pinafore"—Shubert-Brady's—Baltimore, Md., 12-17, Washington, D. C., 19-24.
"Penalty, The"—Klimt & Gazzolo's (Lee D. Ellsworth, mgr.)—Chicago, Ill., 12-17.
"Prince of To-night"—Mort H. Singer's (Henry Pierson, mgr.)—Denver, Colo., 12-17, Greeley 19, Cheyenne, Wyo., 20, Salt Lake City, U., 22-24.
"Paid in Full"—Wagenhals & Kemper's—Columbia, S. C., 15.
"Paid in Full"—C. S. Primrose's—Hillsdale, Mich., 14, Albion, Ind., 15, Nappanee 16, Rochester 17, Hammond 18.
"Pair of Country Kids"—C. Jay Smith's (Ray Bankson, mgr.)—Pocahontas, Va., 14, Bluefield, W. Va., 15, Wytheville, Va., 16, Bristol, Tenn., 17, Elizabethtown, Ky., 19, Big Stone Gap, Va., 20, Middlesboro, Ky., 21, Corbin 22, Winchester 23, Mt. Sterling 24.
"Quaker Girl"—Henry B. Harris'—N. Y. City 12, indefinite.
Ring, Blanche (J. P. Gating, gen. mgr.)—Savannah, Ga., 14, Charleston, S. C., 15, Augusta, Ga., 16, Charlotte, N. C., 17, Danville, Va., 19, Roanoke 20, Norfolk 21, Newport News 22, Richmond 23, 24.
"Rose of Panama"—John Cort's—Chicago, Ill., 12, indefinite.
"Rebecca of Sunnybrook Farm"—Klaw & Erlanger's—Philadelphia, Pa., 12-March 2.
"Rosalind at Redgate"—Gaskell & MacVitty's (C. B. Radford, mgr.)—Canton, Kan., 14, Marion 15, Abilene 16, Manhattan 17, Lawrence 19, Leavenworth 20, Holton 21, Horton 22, Hiawatha 23, Falls City, Nebr., 24.
"Round Up" (Joseph Brooke, mgr.)—Kansas City, Mo., 12-17.
"Rosary, The" (Gaskell & MacVitty, lessees)—Coleraine, Minn., 14, Cloquet 15, Ashland, Wis., 16, Ironwood, Mich., 17, Iron Mountain 19, Ishpeming 20, Hancock 21, Calumet 22.
"Rosary, The," No. 1—Rowland & Clifford's, Inc. (E. W. Rowland Jr., mgr.)—Providence, R. I., 12-17.
"Rosary, The," No. 2—Rowland & Clifford's, Inc. (Merle E. Smith, mgr.)—New Orleans, La., 12-17, Nashville, Tenn., 19-24.
"Rosary, The," No. 3—Rowland & Clifford's, Inc. (Ed. De Courcey, mgr.)—Seattle, Wash., 18-24.
"Rosary, The," No. 4—Rowland & Clifford's, Inc. (M. S. Goldaine, mgr.)—Berwick, Pa., 14, Bloomsburg 15, Danville 16, Shamokin 17, Sunbury 19, Mt. Carmel 20, Ashland 21, Shenandoah 22, Hazleton 24.
"Rosary, The," No. 5—Rowland & Clifford's, Inc. (Frank Hurst, mgr.)—Forrest City, Ark., 14, Stuttgart 15, Pine Bluff 16, Hot Springs 17.
"Royal Slave" (Geo. H. Bubb, mgr.)—Hymera, Ind., 14, Dugger 15, Linton 16, Bloomfield 17, Elnora 19, Washington 20, Vincennes 21, Hazleton 22, Gwensboro 23, Jasper 24.
Sothern, E. H., and Julia Marlowe—The Shuberts'—Washington, D. C., 12-17.
Skinner, Otis—Klaw & Erlanger's—N. Y. City 12, indefinite.
Starr, Frances—David Belasco's—Rochester, N. Y., 12-14.
Stahl, Rose—Henry B. Harris'—Toronto, Can., 12-17, Buffalo, N. Y., 19-24.
Simone, Mme.—Liebler & Co.'s—N. Y. City 12, indefinite.
Scheff, Fritzi—The Shuberts'—Cleveland, O., 12-17.
Sylva, Marguerita—A. H. Woods'—Cleveland, O., 12-17.
Sidney, George (Frank Whitbeck, mgr.)—Salt Lake City, U., 11-13, Provo 15, Springville 16, Grand Junction, Colo., 17, Leadville 18, Salida 19, Canon City 20, Pueblo 21, Victor 22, Colorado Springs 23, Boulder 24.
Smart Set, No. 1 (Charles E. Barton, mgr.)—St. Marys, O., 14, Muncie, Ind., 15, Connersville 16, Richmond 17, Louisville, Ky., 18-24.
Spooner, Cecil (Blaney-Spooner Amuse. Co., mgrs.)—N. Y. City 12, indefinite.
Strong, Avery (Monte Thompson, mgr.)—Salem, Mass., 12, indefinite.
Shannon Stock (Harry Shannon, mgr.)—Decatur, Ind., 12-17.
Southern Stock (Harry Stubb, mgr.)—Columbus, O., 12, indefinite.
Standard Stock (F. Stein, mgr.)—Philadelphia, Pa., 12, indefinite.
Stanford & Western Players—Elmira, N. Y., 12, indefinite.
"Spring Maid"—Werba & Luescher's—Auburn, N. Y., 14, Geneva 15, Elmira 16, Ithaca 17, Binghamton 19, Williamsport 20, Richmond, Va., 21, 22, Norfolk 23, 24.
"Sumurun" (Winthrop Ames, mgr.)—N. Y. City 12, indefinite.
"Seven Days," Eastern—Wagenhals & Kemper's—Springfield, Mass., 14, Pittsfield 15, Fitchburg 16, Haverhill 17, Salem 19, Lowell 20, Lawrence 21, Portland, Me., 23, 24.
"Seven Days," Coast—Wagenhals & Kemper's—Freeport, Ill., 14, Rockford 15, Dixon 16, Beloit, Wis., 17, Madison 18.
"Servant in the House, The"—Gaskell & MacVitty's (Harry Mack, mgr.)—Algona, Ia., 14, Emmetsburg 15, Wells, Minn., 16, Mankato 17, New Ulm 18, Fairmont 19, Blue Earth 20, Winnebago 21, Cedar Falls, Ia., 22, Independence 23, Dubuque 24.
"Servant in the House, The"—Hamilton, Ont., Can., 16, 17.
"Sweetest Girl in Paris"—Mort H. Singer's—Springfield, O., 14.
"St. Elmo"—Vaughan Glaser's—Evansville, Ind., 12-14, Alton, Ill., 17, St. Louis, Mo., 18-24.
"Silver Threads"—Richard J. Jose's (Wm. Proctor, mgr.)—Chattanooga, Tenn., 12-17, Knoxville 19-24.
"School Days"—Stair & Havlin's (A. W. Herman, mgr.)—Fort Wayne, Ind., 12-14, Kalamazoo, Mich., 15-17, Grand Rapids 18-24.
"Stampede, The"—A. G. Delamater's—Hamilton, Ont., Can., 12-14.
"Sis Perkins"—C. Jay Smith's (Eddie Delaney, mgr.)—Glen Campbell, Pa., 14, Hastings 15, Barnesboro 16, Altoona 17, Houtzdale 19, Clearfield 20, Curwensville 21, Reynoldsville 22, Du Bois 23, Punxsutawney 24.
"Sapho"—Baltimore, Md., 12-17.
"Sixteenth Commandment"—Cedar Rapids, Ia., 16.
"Sunny South"—J. C. Rockwell's—Fowler, Mich., 14, Ovid 15, St. Johns 16, Belding 19, Greenville 20, Stanton 21, Ithaca 22, Alma 23, Mt. Pleasant 24.
Thurston (Dudley McAdow, mgr.)—Minneapolis, Minn., 12-17, Indianapolis, Ind., 19-24.
Trentini, Mme. Emma—Oscar Hammerstein's—Newark, N. J., 10-24.
Tempest Stock (J. L. Tempest, mgr.)—Huntingdon, Pa., 12-17, Kittanning 19-24.
Thompson-Wood Stock (Monte Thompson, mgr.)—Brockton, Mass., 12, indefinite.
Teal, Raymond, Musical Comedy (Frank Wolf, mgr.)—Reno, Nev., 12-17.
"Talker, The"—Henry B. Harris'—N. Y. City 12, indefinite.
"Trail of the Lonesome Pine"—Klaw & Erlanger's—N. Y. City 12, indefinite.
"Town Talk"—O. E. Wee's (Louis Lytton, mgr.)—Sidney, O., 14, Carey 15, Lima 17, Kenton 19, Ottawa 20, Hicksville 21, Monroe, Mich., 23.
"Traveling Salesman"—Henry B. Harris'—Boston, Mass., 12-17, Providence, R. I., 19-24.
"Third Degree," Central—United Play Co.'s—Newark, N. J., 12-17, Philadelphia, Pa., 19-24.
"Third Degree," Southern—United Play Co.'s—Knoxville, Tenn., 23, 24.
"Tess of the Storm Country"—Schiller Amuse. Co.'s—Knoxville, Tenn., 15-17.
"Three Twins," Western (F. A. Wade, mgr.)—Boulder, Colo., 14, Fort Collins 15, Cheyenne, Wyo., 16, Greeley, Colo., 17, Denver 18-24.
"Thief, The," Eastern (Geo. A. Sullivan, mgr.)—Gadsden, Ala., 14, Anniston 15, Jacksonville 16, Talladega 17, Selma 19, Greensboro 20, Tuscaloosa 21, West Blocton 22, Cullman 23, Pulaski, Tenn., 24.
"Thelma"—Smith & Sherman's (Sydney Morris, mgr.)—Terre Haute, Ind., 14, Martinsville 15, Columbus 16, Bedford 17, West Baden 18, Worthington 19, Montezuma 20, Kingman 21, Waynetown 22, Flora 23, Logansport 24.
"Tilly Olson" (Carl M. Dalton, mgr.)—Rupert, Ida., 14, American Falls 15, Blackfoot 16, Idaho Falls 17, Lewiston 19, Rexburg 21, Marysville 22.
"Uncle Tom's Cabin"—Kibble & Martin's (Wm. Kibble, mgr.)—Wilkes-Barre, Pa., 14, 15, Scranton 16, 17, Port Jervis, N. Y., 19, Walden 20, Kingston 21, Amsterdam 22, Albany 23, 24.
Van, Billy B.—Stair & Havlin's—Des Moines, Ia., 11-14, Chicago, Ill., 18-24.
Van Dyke & Eaton Stock (H. Walter Van Dyke, mgr.)—Milwaukee, Wis., 12, indefinite.
Vane, Myrtle, Stock—Seattle, Wash., 12, indefinite.
Vale, Louise, and Associate Players (Travers Vale, mgr.)—Jersey City, N. J., 12, indefinite.
"Virginian, The" (J. H. Palser, mgr.)—Bisbee, Ariz., 14, Douglas 15, Silver City, N. Mex., 16, Deming 17.
Warfield, David—David Belasco's—N. Y. City 12, indefinite.
Wilson, Francis—Charles Frohman's—New Orleans, La., 12-17, Mobile, Ala., 19, Montgomery 20, Birmingham 21, Atlanta, Ga., 22-24.
Ware, Helen—Henry B. Harris'—Newark, N. J., 12-17, Brooklyn, N. Y., 19-24.
Walker Whiteside (Paul H. Liebler, mgr.)—Chicago, Ill., 12, indefinite.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—London, Ont., Can., 14, Port Huron, Mich., 15, Saginaw 16, Adrian 17, Toledo, O., 18-24.
Weber & Fields' Jubilee (Weber & Fields, mgrs.)—N. Y. City 12, indefinite.
Ward and Vokes—E. D. Stair's—Nashville, Tenn., 12-17, Memphis 18-24.
Wheeler Sisters' Stock (Ion Carroll, mgr.)—Bowling Green, Ky., 12-17, Lexington 19-24.
Woodward Stock (O. D. Woodward, mgr.)—Kansas City, Mo., 12, indefinite.
Wolfe Stock (J. A. Wolfe, mgr.)—Wichita, Kan., 12, indefinite.
Winninger Bros.' Stock (Winninger Bros., mgrs.)—Milwaukee, Wis., 12, indefinite.
Wilmington Stock (Lucius H. Levison, mgr.)—Wilmington, Del., 12, indefinite.
"Woman, The"—David Belasco's—N. Y. City 12, indefinite.
"Woman, The"—David Belasco's—Chicago, Ill., 12, indefinite.
"'Way Down East"—Wm. A. Brady's—Newark, N. J., 12-17, Boston, Mass., 19-March 9.
"Wedding Trip"—The Shuberts'—Boston, Mass., 12-17.
"White Squaw"—Louis F. Werba's—Buffalo, N. Y., 12-17, Akron, O., 22-24.
"Wolf, The"—Cedar Rapids, Ia., 18.

WHEEL BURLESQUE SHOWS.

Columbia—Eastern.

Al. Reeves' Beauty Show—Hurtig & Seamon's, New York, 12-17, Murray Hill, New York, 19-24.
Behman Show (Jack Singer, mgr.)—Gayety, Minneapolis, 12-17, Gayety, Omaha, 18-24.
Belles of the Boulevard (Fred McAller, mgr.)—Lay off week of 12-17, Casino, Boston, 19-24.
Big Banner Show (Gallagher & Shean, mgrs.)—Gilmore, Springfield, 12-14, Franklin Square, Worcester, 15-17, Westminster, Providence, 19-24.
Big Gaiety Show (Phil Paulscraft, mgr.)—Gayety, Kansas City, 12-17, Gayety, St. Louis, 18-24.
Bon Tons (Jesse Burns, mgr.)—Gayety, Pittsburgh, 12-17, Empire, Cleveland, 19-24.
Bowery Burlesquers (Manny Rosenthal, mgr.)—Gayety, Washington, 12-17, Gayety, Pittsburgh, 19-24.
College Girls (Chas. Foreman, mgr.)—Gayety, Brooklyn, 12-17, Olympic, New York, 19-24.
Columbia Burlesquers (Frank Burns, mgr.)—Olympic, New York, 12-17, Gayety, Philadelphia, 19-24.
Cracker Jacks (Harry Leoni, mgr.)—Empire, Cleveland, 12-17, Empire, Toledo, 18-24.
Dreamland Burlesquers (Issy Grode, mgr.)—Empire, Toledo, 12-17, Star and Garter, Chicago, 18-24.
Ginger Girls (Geo. H. Harris, mgr.)—New Lyceum, St. Joseph, 12-11, Gayety, Kansas City, 18-24.
Girls From Happyland (E. W. Chipman, mgr.)—Garden, Buffalo, 12-17, Corinthian, Rochester, 19-24.
Golden Crook (James Fulton, mgr.)—Columbia, Chicago, 12-17, Gayety, Milwaukee, 18-24.
Harry Hastings' Show—Corinthian, Rochester, 12-17, Mohawk, Schenectady, 19-21, Empire, Albany, 22-24.
Honeymoon Girls (Al. Rich's Producing Co., mgrs.)—Gayety, Omaha, 12-17, New Lyceum, St. Joseph, 18-21.
Jersey Lilies (Wm. Jennings, mgr.)—Empire, Hoboken, 12-17, Hurtig & Seamon's, New York, 19-24.
Knickerbockers (Louis Roble, mgr.)—Star, Brooklyn, 12-17, Gayety, Newark, 19-24.
Love Makers (Dave Guran, mgr.)—Gayety, Philadelphia, 12-17, Star, Brooklyn, 19-24.
Merry Whirl (Louis Epstein, mgr.)—Casino, Philadelphia, 12-17, Gayety, Baltimore, 19-21.
Midnight Maidens (W. S. Clark, mgr.)—Westminster, Providence, 12-17, Gayety, Boston, 19-24.
Painting the Town (J. Glines, mgr.)—Casino, Boston, 12-17, Empire, Albany, 19-21, Mohawk, Schenectady, 22-24.
Passing Parade (Moe Messing, mgr.)—Gayety, Toronto, 12-17, Garden, Buffalo, 19-24.
Queen of Bohemia (Phil Isaac, mgr.)—Gayety, Milwaukee, 12-17, Gayety, Minneapolis, 18-24.
Queens of the Jardin de Paris (Jos. Howard, mgr.)—Star and Garter, Chicago, 12-17, Gayety, Detroit, 18-24.
Robinson Crusoe Girls (Ed. Davidson, mgr.)—Columbia, New York, 12-17, Casino, Philadelphia, 19-24.
Rose Sydell's London Belles (W. S. Campbell, mgr.)—Empire, Albany, 12-14, Mohawk, Schenectady, 15-17, Gayety, Brooklyn, 19-24.
Runaway Girls (Peter S. Clark, mgr.)—Murray Hill, New York, 12-17, Gilmore, Springfield, 19-21, Franklin Square, Worcester, 22-24.
Social Maids (A. J. Phillips, mgr.)—Standard, Cincinnati, 12-17, Columbia, Chicago, 18-24.
Star and Garter Show (Frank Weisberg, mgr.)—Gayety, Boston, 12-17, Columbia, New York, 19-24.
Taxi Girls (Joe Hurtig, mgr.)—Gayety, Louisville, 12-17, Standard, Cincinnati, 18-24.
Trocaderos (F. S. Pierce, mgr.)—Gayety, Newark, 12-17, Empire, Hoboken, 18-24.
Vanity Fair (Rowman Bros., mgrs.)—Gayety, Baltimore, 12-17, Gayety, Washington, 19-24.
Welch's Burlesquers (Jacob Lieberman, mgr.)—Gayety, Detroit, 12-17, Gayety, Toronto, 19-24.
Winning Widow (Dave Gordon, mgr.)—Gayety, St. Louis, 12-17, Gayety, Louisville, 18-24.
World of Pleasure (Geo. H. Fitchett, mgr.)—Mohawk, Schenectady, 12-14, Empire, Albany, 15-17, lay off week of 19-24.

Empire—Western.

Americans (Ed. E. Daley, mgr.)—Academy, Pittsburgh, 12-17, Cambria, Johnstown, 19, Mishler, Altoona, 20, Majestic, Harrisburg, 21, Academy, Reading, 22, Lyric, Allentown, 23, Washburn, Chester, 24.
Big Review (Henry P. Dixon, mgr.)—People's, Cincinnati, 12-17, Empire, Chicago, 18-24.
Bohemians (Al. Lubin, mgr.)—Bronx, New York, 12-17, Empire, Brooklyn, 19-24.
Broadway Gaiety Girls (James Wheedon, mgr.)—Star, Cleveland, 12-17, Academy, Pittsburgh, 19-24.
Century Girls (Morris Wainstock, mgr.)—Empire, Baltimore, 12-17, Empire, Philadelphia, 19-24.
Cherry Blossoms (Max Armstrong, mgr.)—Star, Chicago, 12-17, Star, Cleveland, 19-21.
Cozy Corner Girls (Lon Watson, mgr.)—Lafayette, Buffalo, 12-17, Avenue, Detroit, 18-24.
Darlings of Paris (Chas. Taylor, mgr.)—Howard, Boston, 12-17, Royal, Montreal, 19-24.
Ducklings (Frank Calder, mgr.)—Empire, Chicago, 12-17, Star, Chicago, 18-24.
Daffydill (Art Moeller, mgr.)—Star, Milwaukee, 12-17, Dewey, Minneapolis, 18-24.
Follies of the Day (Barney Gerard, mgr.)—Empire, Brooklyn, 12-17, Casino, Brooklyn, 19-24.
Gay Widows (Louis Oberworth, mgr.)—Buckingham, Louisville, 12-17, People's, Cincinnati, 19-24.
Girls From Missouri (Louis Talbot, mgr.)—Majestic, Harrisburg, 14, Academy, Reading, 15, Lyric, Allentown, 16, Washburn, Chester, 17, Lyceum, Washington, 19-24.
Girls From Reno (James Madison, mgr.)—Casino, Brooklyn, 12-17, Bowery, New York, 19-24.
High School Girls (Alex. Gorman, mgr.)—Lyceum, Washington, 12-17, Empire, Baltimore, 19-24.
Ideals (Sim Williams, mgr.)—Bowery, New York, 12-17, Trocadero, Philadelphia, 19-24.
Imperials (Harry Shapiro, mgr.)—Trocadero, Philadelphia, 12-17, Bon Ton, Jersey City, 19-24.
Jardin de Paris Girls (Burt Kendrick, mgr.)—Bon Ton, Jersey City, 12-17, Howard, Boston, 19-24.
Kentucky Belles (Teddy Simonds, mgr.)—Dewey, Minneapolis, 12-17, Star, St. Paul, 18-24.
Lady Buccaneers (H. M. Strouse, mgr.)—Star, Toronto, 12-17, Cook's Opera House, Rochester, 19-24.
Merry Burlesquers (Joe Leavitt, mgr.)—Krug, Omaha, 12-17, Century, Kansas City, 18-24.
Merry Maidens (Edward Shafer, mgr.)—Cook's Opera House, Rochester, 12-17, Lafayette, Buffalo, 19-24.
Miss New York Jr. (Wm. Fennessy, mgr.)—Standard, St. Louis, 12-17, Empire, Indianapolis, 19-24.
Moulin Rouge (Joe Pine, mgr.)—Star, St. Paul, 12-17, Krug, Omaha, 18-24.
Pat White's Gaiety Girls (Walter Greaves, mgr.)—Empire, Newark, 12-17, Eighth Avenue, New York, 19-24.
Pace Makers (R. E. Patton, mgr.)—Folly, Chicago, 12-17, Star, Milwaukee, 18-24.
Queens of the Folies Bergere (Counihan & Shannon, mgrs.)—Royal, Montreal, 12-17, Star, Toronto, 19-24.
Sam Devere Show (Bob Gordon, mgr.)—Century, Kansas City, 12-17, Standard, St. Louis, 18-24.
Star Show Girls (John T. Baker, mgr.)—Empire, Philadelphia, 12-17, Luzerne, Wilkes-Barre, 19-24.
Tiger Lilies (D. R. Williamson, mgr.)—Empire, Indianapolis, 12-17, Buckingham, Louisville, 18-24.
Watson's Burlesquers (W. B. Watson, mgr.)—Columbia, Scranton, 12-17, Empire, Newark, 19-24.
Whirl of Mirth (Louis Stark, mgr.)—Avenue, Detroit, 12-17, Folly, Chicago 18-24.
Yankee Doodle Girls (Sol Myers, mgr.)—Luzerne, Wilkes-Barre, 12-17, Columbia, Scranton, 19-24.
Zallah's Own (W. C. Cameron, mgr.)—Eighth Avenue, New York, 12-17, Bronx, New York, 19-24.

BURLESQUE AND VAUDEVILLE.

Dolly Dimple Girls—Wheeling, W. Va., 12-17.

MINSTRELS.

Evans, Geo., Honey Boy—Staunton, Va., 14.
Field's, Al. G. (Edward Conard, mgr.)—Rochester, N. Y., 14, Bradford, Pa., 15, Titusville 16, Oil City 17.
Georgia Troubadours (Wm. McCabe, mgr.)—La Crosse, Wis., 14, Lyons 15, Marquette 16, Saline 17, St. Marys 18, Wamego 19, St. George 20, Council Grove 21, Herington 22, Chapman 23, Delphos 24.
Kent's—St. Paul, Minn., 14.

FILM SHOWS.

Howe's Moving Pictures (Lyman H. Howe, mgr.)—Springfield, Mass., 15-17.
Kinemacolor Moving Pictures—Urban-Smith's—N. Y. City 12, indefinite.
Kinemacolor Moving Pictures—Urban-Smith's—San Francisco, Cal., 12, indefinite.
Kinemacolor Moving Pictures—Urban-Smith's—New Haven, Conn., 12-15.
Thompson's Moving Pictures (Frank H. Thompson, mgr.)—Orangeville, Ill., 12-15, Monticello, Wis., 19-25.

MISCELLANEOUS.

De Vronde, Prof., Hypnotic Show—Pembroke, Ont., Can., 12-17.
Lorens Bros.' (J. W. Williams, mgr.)—Belvidere, Wis., 12-17, Racine 19-24.
Litchfield, Neil, Lyceumites—Williamsburg, Ky., 19, Midway 20, Ghent 21, Germantown, O., 22, Kirkpatrick 23, Howard 24.
Mysterious Smith (A. P. Smith, mgr.)—Amawan, Ill., 14, 15, Cambridge 16, 17, Toluca 19, 20, Tremont 21, 22, Delavan 23, 21.
Raymond, Great (Maurice F. Raymond, mgr.)—Bombay, India, 12, indefinite.
Walden, Dana (Geo. B. Drummond, mgr.)—Mt. Vernon, O., 14, Milan 15, 16, Lagrange 17, Lorain 19, Oberlin 20, 21, Holton, Mich., 22, 23.

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ROUTE LIST.

Supplemental List—Received Too Late for Classification.

Bowdish Stock (A. N. Bowdish, mgr.)—Portage, Pa., 15-17, Saxton 19-21, Hopewell 22-24.
Bernard, Sam—Sam S. & Lee Shuberts'—Brooklyn, N. Y., 19-24.
Breckenridge Stock (Charles Breckenridge, mgr.)—Guthrie Center, Ia., 12-17.
"Blue Bird"—Liebler & Co.'s—Pittsburgh, Pa., 12-17.
"Bohemian Girl" (Milton & Sargent Aborn, mgrs.)—Pittsburgh, Pa., 19-24.
"Baby Mine"—Wm. A. Brady's, Ltd.—Fall River, Mass., 19.
Coburn Players—Jackson, Mich., 17.
"Checkers" (Moxon & De Milt, mgrs.)—Correction—Kansas City, Mo., 12-17. All dates following Kansas City in the Route List have been canceled.
De Angelis, Jefferson (Welch & Aarons, mgrs.)—Brooklyn, N. Y., 19-24.
Dockstader's, Lew, Minstrels (O. F. Hodge, mgr.—N. Y. City 19-24.
Dante's "Inferno," Moving Pictures — Decatur, Ill., 15-17.
"Deep Purple"—Liebler & Co.'s—Oakland, Cal., 12-17.
Eltinge, Julian—A. H. Woods'—Detroit, Mich., 12-17.
Evans, George, Honey Boy Minstrels—Washington, D. C., 19-24.
"Everyman's Daughter"—Rowland & Clifford's—Detroit, Mich., 12-17.
"East Lynn"—Logansport, Ind., 16.
Field's, Al. G. (Edward Conard, mgr.)—Meadville, Pa., 19, Sharon 20, Canton, O., 21, New Philadelphia 22, Zanesville 23, Newark 24.
Georgia Troubadours (Wm. McCabe, mgr.—Correction—La Crosse, Kan., 14, Lyons 15, Marquette 16, Saline 17, St. Marys 18, Wamego 19, St. George 20, Council Grove 21, Herington 22, Chapman 23, Delphos 24.
Hoffmann, Gertrude and the Imperial Russian Dancers—The Shuberts'—Utica, N. Y., 14, Albany 16, 17.
Hall's Associate Players (Eugene J. Hall, mgr.)—Jackson, Mich., 19-24.
Hillman's Ideal Stock (Frank Manning, mgr.)—Seward, Nebr., 19-21, Beaver Crossing 22-24.
High Flyers Burlesquers—Gaiety, Albany, 12-17.
Hadley's Moving Pictures—Altoona, Pa., 15.
Irwin, May (Elsfeldt & Anhalt, mgrs.) — Erie, Pa., 15.
Knickerbocker Stock—Logansport, Ind., 12-17.
"Kiss Waltz"—Sam S. & Lee Shuberts'—Detroit, Mich., 12-17.
Lambardi Grand Opera—Omaha, Nebr., 19-24.
La Roy Stock (H. La Roy, mgr.)—Spencer, W. Va., 12-17, Holden 19-24.
Montreal Stock (H. Q. Brooks, mgr.)—Montreal, Can., 19-March 30.
Murdock Bros.' Comedians (Al. Murdock, mgr.)—Mattawamkeag, Me., 12-17.
Mason, John—Sam S. & Lee Shuberts'—Brooklyn, N. Y., 19-24.
"Million, The"—Henry W. Savage's—N. Y. City 19-24.
"Pink Lady"—Klaw & Erlanger's—Chicago, Ill., 18, indefinite.
"Paid in Full"—Wagenhals & Kemper's—Sumter, S. C., 15.
"Rebecca of Sunnybrook Farm" (Joseph Brooks, mgr.)—Denver, Colo., 12-17.
"Rosary, The," No. 5—Rowland & Clifford's, Inc. (Frank Hurst, mgr.)—Batesville, Ark., 19, Walnut Ridge 20, Jonesboro 21, Paragould 22, Kennett, Mo., 23.
Scott, Cyril—Wm. A. Brady's—Albany, N. Y., 12-14.
Sylva, Marguerita—A. H. Woods'—Pittsburgh, Pa., 19-24.
"Storm, The"—Utica, N. Y., 17.
Stockford Players — Constantine, Mich., 12-17, Cassopolis 19-24.
Sheehan Opera (Joseph Sheehan, mgr.)—Oklahoma, Okla., 14, 15.
"Sweetest Girl in Paris"—Mort H. Singer's—Altoona, Pa., 22.
"Through Death Valley"—Louisville, Ky., 12-17.
"Third Degree," Western—United Play Co.'s—Omaha, Nebr., 10, 17.
Winninger, Frank — Fort Madison, Ia., 12-14, Carthage, Ill., 15-17, Jacksonville 19-21, Beardstown 22-24.
Wolff Opera (Wm. Wolff, mgr.)—Lynn, Mass., 12, indefinite.
"White Slave"—Washington, D. C., 19-24.

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Vaudeville Route List.

NOTICE—When no date is given, the week of Feb. 12-17 is represented.

Abbott & White, Orpheum, Minneapolis.
Adonis, Hipp., Cleveland; Temple, Hamilton, Can., 19-24.
Adams & Guhl, Orpheum, So. Bend, Ind.; Varieties, Terre Haute, 19-24.
Adair & Dahn, Alhambra, N. Y. C.; Maryland, Baltimore, 19-24.
Aeroplane Girls, Poli's, Scranton, Pa.
Ahearn, Chas., Troupe, Colonial, Norfolk, Va.; Maryland, Baltimore, 19-24.
Alvin & Kenny, Orpheum, St. Paul, Minn.; Orpheum, Duluth, 19-24.
Alma, Empress, Milwaukee; Unique, Minneapolis, 18-24.
Alpine Troupe, Orpheum, Oakland, Cal., 12-24.
Alpha Troupe, Empress, Cincinnati.
Alamo Trio, Wm. Penn, Phila.
Alvin Bros., Plaza, N. Y. C.
Alber's Polar Bears, Keith's, Boston.
Allen & Pringle, Orpheum, Boston.
Alexander, Manuel, & Co., Family, LaFayette, Ind.
Alberto, Australian, Hopkins', Louisville.
American Newsboys' Quartette, Haymarket, Chicago; Lyda, Chicago, 19-24.
American Dancers (6), Keith's, Cincinnati.
Amato, Minnie, & Co., Keith's, Portland, Me.
American Trio, Priscilla, Cleveland.
"Antique Girl, The," Alhambra, N. Y. C.
Andalie's Animals, New Sun, Springfield, O.
Arnolds, Glenn, Palm Garden, Manitowoc, Wis., 12-24.
Arlington Four, Orpheum, Des Moines, Ia.; Orpheum, Madison, Wis., 18-24.
Armania (5), Majestic, San Antonio, Tex.; Majestic, Little Rock, Ark., 19-24.
Arco, Nat, Troupe, Keith's, Phila.
Armstrong, Harrison, Players, Savoy, Fall River, Mass.
Armau & Arman, Hipp., Utica, N. Y.
Arkaloff Orchestra, Orpheum, Oakland, Cal.

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BALLADS

IS THERE ANOTHER GIRL LIKE MOTHER?
LET ME COME HOME
LOVE'S TRYSTING PLACE
MARY LEE—Lullaby
MEET ME, CARRIE, IN THE DEAR OLD SHADY LANE
MY DREAM IS A GARDEN OF ROSES
NID-NOD—High Class Lullaby
OUR LITTLE COLLEEN BABBY OH!—Irish Ballad
THE WINDS IN WHISPERS SAY
THE BABY STORE
THE GIRL OF THE GOLDEN WEST
THE MILL STREAM FAIR
THE LILY AND THE DEWDROP
THE PATHWAY HOME
AN OLD LETTER
ABSENCE BRINGS SWEET DREAMS OF THEE
COME INTO MY GARDEN OF DREAMS
CUPID'S MISDEAL
DEAR OLD COMRADE
DON'T YOU HEAR ME CALLING, LOVE
GO BACK TO YOUR SOUTHERN LASSIE—March Song
GRANDFATHER'S FAIRIES
IN CHILDHOOD'S SUMMERTIME
I LOVE NO ONE BUT YOU
I CAN FORGIVE, BUT NOT FORGET
THOUGHTS OF HOME AND MOTHER
UNTIL YOU CAME, DEAR HEART—Big Success
WHEN THE FADED FALLEN LEAVES STREW THE GROUND
WHERE LOVE IS KING
WILL I EVER MEET THE GIRL WHO WAITS FOR ME
WON'T YOU KISS AND MAKE UP, DEARIE?

BALLADS

YOU'LL WISH ME BACK AGAIN
YOU LOVE ME AS I LOVE YOU

CHARACTER SONGS

NEOKOMA—New Indian Song
P'SIT LIZZIE—Irish Novelty
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BUTTERCUPS
CARA MAY
EVER DREAMING OF YOU
GOOD OLD WINTER TIME
I'M GLAD
IN THE BREEZY, FREEZY WINTER TIME
IF I COULD FIND THE PLACE THEY CALL LOVE-LAND
LOVE IN MY LITTLE CANOE
VIOLETS TELL ME YOU LOVE ME

WALTZ SONGS

WHERE THE SWEET WHITE VIOLETS GREW
YOU ARE THE GIRL FOR ME

NOVELTY SONGS

I WOULD KIND O' LIKE TO MARRY YOU—Leap Year Novelty
MY 'LASSES CANDY GIRL
LOVIN' JESSIE, MINE
MY AMINOLA
MANDY, COME OUT IN THE PALE MOONLIGHT—Big Hit
OH, KIDDO MINE
SNUGGLE UP A LITTLE CLOSER, DEAR
THE LOST BARRETTE
THOSE BEAUTIFUL, BEAUTIFUL EYES, HA! HA!
THAT FUNNY LITTLE FEELING
CUPID
I LIKE YOU
WON'T YOU BE A SWEETHEART TO ME?—Leap Year Song
I'M LOOKING FOR A HUSBAND
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Austins, Tossing, Kedzie, Chicago, 19-24.
Austin & Sweet, "Girls from Reno" Co.
Austin's Animals, Casino, Chicago, 15-18.
Avery, Mary, Columbia, Milwaukee, indefinite.
Avon Comedy Four, Keith's, Louisville.
Bayes & Norworth, 5th Ave., N. Y. C.; Keith's, Boston, 19-24.

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Bacon, "Doc.," Hi Henry's Minstrels.
Barrett, Frank, Globe, Boston; Old South, Boston, 19-24.
Barber & Palmer, Majestic, Sioux Falls, So. Dak., 15-18.
Bartello, Great, Union Sq., N. Y. C., 15-18; Keith's, Jersey City, 19-21; Harlem O. H., N. Y. C., 22-25.
Barry, Mr. & Mrs. Jimmy, Alhambra, N. Y. C.
Ball, Rae Eleanor, Empress, Cincinnati.
Bartlett, Guy, Trio, Empress, Cincinnati.
Barrow, Billy, Crystal, Milwaukee.
Barnes & Barron, Empress, Milwaukee.
Ballerini's Dogs, Empress, Milwaukee.
Barry & Johnson, Poli's, Springfield, Mass.
Barnes, Field, Orpheum, Boston.
Barnes, Stuart, Orpheum, Montreal, Can.
Barlows, Breakaway, Keith's, Cleveland; Temple, Hamilton, Can., 19-24.
Barnes & Crawford, Garrick, Wilmington, Del.
Barrett, Homer, Garrick, Wilmington, Del.
Bartlett-Bretonne Co., Miles, Detroit.
Barnes & Robinson, Poli, Scranton, Pa.
Barney & King, Keith's, Lowell, Mass.
Bernard, Barney, Winter Garden, N. Y. C.
Benway & Leroy, Guy Bros.' Minstrels.
Berg Bros., Royal Orpheum, Budapest, Austria, 12-March 31.
Benton, Elwood, Behman Show.
Beckwith, Linden, Bushwick, Bkln.
Belden, Milo, Greenpoint, Bkln.
Bedini & Arthur, Proctor's, Newark.
Besson, Mme., & Co., Keith's, Providence.
Bertisch, Keith's, Boston.
Beauvere, Reed & St. John, Portland, Me.
Beltrah & Beltrah, Temple, Grand Rapids, Mich.

Berresa, The, Chase's, Washington.
Belfords (7), Orpheum, New Orleans.
Big City Four, Hipp., Cleveland, O.; Keith's, Columbus, 19-24.
Billy, Little, Orpheum, Bkln.
Bison City Four, Poli's, Springfield, Mass.
Blondell, Ed., & Co., Hipp., Cleveland.
Blondin, Daisy, Theato, Gastonia, N. C.
Blank Family, Keith's, Indianapolis.
Bogue, Richard B., Roselle Stock, St. Louis.
Boises (4), Central, Chemnitz, Ger., 12-29.
Boerum, Mattie, Wilson, Chicago; Decatur, Ill., 19-24.
Bonhair Troupe, Empress, St. Paul.
Bohemian Singers (3), Poli's, Springfield, Mass.
Bob & Tip Trio, Orpheum, Omaha, Neb.
Bowers, Walters & Crooker, Keith's, Louisville; Columbia, Cincinnati, 19-24.
Bordeau, Lillian, Olympia, Lynn, Mass.
Bowen, Art, Jacques, Waterbury, Conn.
Broad, Billy, Moss Tour, England.
Bradna & Derrick, Trent, Trenton, N. J.; Poli's, Wilkes-Barre, Pa., 19-24.
Brice & King, Bushwick, Bkln.
Brown Bros. (6), Columbia, St. Louis; Majestic, Chicago, 19-24.
Brooks, Franklin A., O. H., Cobourg, Can., 15-17; G. O. H., Lindsay, 19-21; G. O. H., Peterboro, 22-24.
Brown & Foster, Rowland, Wilkinsburg, Pa., 15-17; Harris', Pittsburgh, 19-24.
Brocks (6), Orpheum, St. Paul.
Brown & Brown, Monticello, Jersey City, 15-17.
Bruce & Duffet, Harris', Detroit.
Brecourt, Baker, Denver, Col.
Brindamour, Orpheum, Altoona, Pa.
Brandt, Rem, Poli's, Scranton, Pa.
Brantford, Tom, Plaza, Springfield, Mass.
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Burke, John & Mae, Proctor's, Newark.
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Caros, Flying, Gaiety, So. Chicago, Ill., 15-18.
Carroll-Gillette Trio, Majestic, Dallas, Tex.
Carr, Nat, Miles, Detroit.
Carle, Hilda, Harris', Detroit.
Carlton Sisters, Olympia, Lynn, Mass.
Chunns (4), Touring Europe.
Childs, Jeanette, Gay, Knoxville, Tenn.
Charbinos, The, Casino, Washington.
"Cheyenne Days," Orpheum, New Orleans.
Clifford, Kathleen, Winter Garden, N. Y. C.
Clark & Bergman, Bronx, N. Y. C.
Clifford & Burke, Temple, Hamilton, Can.; Dominion, Ottawa, 19-24.
Clark & Turner, Williams' Ideals Co.
Clarke & Owen, Royal Hawaiian O. H., Honolulu.
Clipper Quartette, Jefferson, St. Joseph, Mo., 15-17; Lyric, Lincoln, Neb., 19-21; Bijou, Fremont, 22-24.
Claudina & Scarlet, Keith's, Boston.
Clucas & Jennings, Harris', Detroit.
Cowper, John W., Olympia, Lynn, Mass.
Cofer & Lamara, Baker, Denver, Colo.
Collins, Jose, Winter Garden, N. Y. C.
College Trio, Bronx, N. Y. C.; 5th Ave., N. Y. C., 19-24.
Colonial Septette, Bushwick, Bkln.
Conchas, Paul, Bushwick, Bkln.
Corcoran & Dixon, Keith's, Phila.
Cooper & Robinson, Orpheum, Duluth, Minn.; Orpheum, Minneapolis, 18-24.
Cooke & Edinger, Cooke Comedy Co.
Conlin, Steele & Carr, Keith's, Indianapolis.
Cooper, Dena, Howard, Boston.
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Day & Gulfert, Monticello, Jersey City, 15-17.
Dawson, Eli, So. End, Boston.
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Dartmouth, Claude, & Co., Majestic, Chicago.
Darrow, Jane, & Co., Nickel, Lawrence, Mass., 15-17.
Darnley, Grace, Bijou, Jackson, Mich., 15-17.
De Mar, Carrie, Chase's, Washington.
Delmore & Oneida, 5th Ave., N. Y. C.
De Tellem, Joe, & Co., Paso Robles, Cal., indefinite.
Demont Trio, Hipp., Utica, N. Y.
De Faye Sisters, Orpheum, Winnipeg, Can.; Orpheum, Spokane, Wash., 18-24.
De Vilbis, Great, O. H., Beaver Dam, Wis.; O. H., Watertown, 19-24.
De Beryl, Simone, Orpheum, Salt Lake City, U.; Orpheum, Denver, Col., 19-24.
De Buise, Mrs. Beaule, Hipp., Utica, N. Y.
Delavoye & Fritz, Broadway, Camden, N. J.
De Groote & Langtry, Gem, Terre Haute, Ind.; Oriental, Indianapolis, 19-24.
De Coye, Nixon, Phila.
De Sham Trio, Crystal, Milwaukee.
De Young, Mabel, So. End, Boston.
De Farrier, Mlle., Animals, Majestic, Chicago.
Denniff, Jas., Baker, Denver, Col.
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Dickinson, W. S., Poli, Scranton, Pa.
Diamond & Nelson, Orpheum Kansas City, Mo.
Dorothy Sisters, Hammerstein's, N. Y. C.

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Dooleys (3), Orpheum, Sacramento, Cal.; Orpheum, Oakland, 18-24.
Dorians, The, Proctor's, Newark.
Doyle, Patsy, Forsyth, Atlanta, Ga.
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Feb. 12, Orpheum, Seattle, Wash.; 19, Portland.

Drew, Lowell & Esther, Freeport, Ill., 15-17; Lincoln, Chicago, 19-21; Orpheum, So. Bend, Ind., 22-24.
Dresser, Louise, Orpheum, Portland, Ore.
Dupres, Fred, Poli's, Hartford, Conn.; Poli's, Springfield, Mass., 19-24.
Duffy & Lorenz, Temple, Detroit.

DURAND MUSICAL FIVE
LUBIN'S, Richmond, Va., this week.
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Earle, Dorothy, Princess, Brownwood, Tex., indefinite.
Edeson, Robt., & Co., Orpheum, Bkln.
Edmonds, Joe & Co., Empire, Calgary, Can., 19-24.
Edwards, Ryan & Tierney, Keith's, Cincinnati.
Ellis', Eight, Hawaiians, Hammerstein's, N. Y. C.
Ellis, Melville, Winter Garden, N. Y. C.
Elizabeth, Mary, Dominion, Ottawa, Can.; Temple, Hamilton, 19-24.
Elias, Harry, De Rue Bros.' Minstrels.
Eldon & Clifton, Unique, Minneapolis; Empress, St. Paul, 18-24.
Ellett Bros., Palace, Chicago, 15-17.
Ely & Florence, Empress, Cincinnati.
Elliott, Billy, & Folies Bergere Girls, Orpheum, St. Paul.
Elles (4), Orpheum, Memphis, Tenn.

Elaine, Mabel, Gay, Knoxville, Tenn.
Eldon, Harry, & Co., Family, La Fayette, Ind.
Emmett, Mr. & Mrs. Hugh, Greenpoint, Bkn.
Emmett, Gracie, & Co., Orpheum, Montreal, Can.
Entertainers (4), Orpheum, Kansas City, Mo.
Esmeralda & Veola, Orpheum, Minneapolis, Minn.; Orpheum, Lincoln, Neb., 19-24.
Exposition Four, Family, La Fayette, Ind.
Fay, Two Coleys & Fay, Bushwick, Bkln.
Farber Sisters, Wilson, Chicago, 19-21; Willard, 22-24.
Falk, Eleanor, Orpheum, Minneapolis.
Ferry, Wm., Casino, Nice, Italy, 12-29; Apollo, Dusseldorf, Ger., March 1-31; Apollo, Vienna, Aus., April 1-30.
Fenton, Marie, Shubert, Utica, N. Y.
Felix & Caire, Orpheum, Salt Lake City, U.
Fentelle & Valorie, Maryland, Baltimore.
Fitzgibbon, Bert, Keith's, Phila.
Fields & La Adella, Orphium, Mansfield, O.; Orphium, Newark, 19-24.
Fields & Hanson, Altmyer, McKeesport, Pa.; New Harris, Pittsburgh, 19-24.
Fiskes, Musical, American, Davenport, Ia.; Majestic, Rockford, Ill., 19-24.
Fisher, Mr. & Mrs. Perkins, Chase's, Washington; Orpheum, Montreal, Can., 19-24.
Fisher, Emily, Harris', Detroit.
Fiddler & Shelton, Orpheum, Portland, Ore.
Fletcher, C. L., Bronx, N. Y. C.
Florentine Singers, Keith's, Columbus, O.; Grand, Pittsburgh, 19-24.
Florus, Paul, Majestic, Montgomery, Ala.
Floods (4), Keith's, Cincinnati.
Fostell & Emmett, Springfield, Ill.
Flint, Douglas, & Co., Orpheum, Boston.
Ford & Wesley, Cozy Corner Girls Co.
Fonda, Mabelle, Troupe, Poli's, New Haven, Conn.; Poli's, Springfield, Mass., 19-24.
Fox, Harry, & Millership Sisters, Poli's, New Haven, Conn.
Fords (4), Majestic, Chicago.
Folsom, Gertrude Lee, & Co., Orpheum, Altoona, Pa.
Francis & Ladell, Hudson, Union Hill, N. J.
Frimini, Leo, Electric, Manhattan, Kan.
Freeman & Dunham, Poli's, Springfield, Mass.
French, Cassie, A. & S., Boston.
Frosini, Orpheum, Montreal, Can.
Franklin & Davis, Lyda, Chicago, 15-18.
Freeze, Dalto, & Co., Family, La Fayette, Ind.
Franklin, Wilson, Portland, Me.
Gardner & Stoddard, Keith's, Phila.; Poli's, Bridgeport, Conn., 19-24.

Elsie Carnella
COMEDIENNE

Gardner, Eddie, Majestic, Macon, Ga.; Majestic, Birmingham, Ala., 19-24.
Garden City Trio, Crystal, Milwaukee.
Gardiner Family (5), New Sun, Springfield, O.
Geiger, Jack, Keith's, Providence, R. I.; Empire, Pittsfield, Mass., 19-24.
Gee Jays, Grand, Knoxville, Tenn.
Gilmore & Castle, Geo. Evans' Minstrels.
Girard & Gardner, Olympia, Lynn, Mass.
Goodrode, J., Fox, Aurora, Ill.
Gossans, Bobby, O. H., Peterboro, Ont., Can.; O. H., Kingston, 19-24.
Goggins, & Clark Sisters, Portland, Me.
Goldsmith & Hoppe, Hopkins', Louisville.
Gordon & Marx, Chase's, Washington.
Gordon, Robbie, Orpheum, Kansas City, Mo.
Grasers, The, Maryland, Baltimore.
Griffin, Gerald, & Co., Maryland, Baltimore.
Grady, Jare, & Co., Orpheum, Bkln.
Grimm & Satchell, Abel O. H., Easton, Pa.; Broadway, Camden, N. J., 19-24.
Greve & Green, Bijou, Bay City, Mich.
Gruber & Kew, Cameraphone, Omaha, Neb.; Michelson, Grand Island, 19-24.
Green, Ethel, Proctor's, Newark.
Green, McHenry & Dean, Keith's, Portland, Me.
Gray, Ed., Orpheum, Boston.
Griff, South End, Boston.
Gramlich & Hall, Loew's, New Rochelle, N. Y., 12-14; Colonial, Peekskill, 15-17.
Grantley, Helen, & Co., Orpheum, Duluth, Minn.
Guy Bros. (2), Unique, Minneapolis, Minn.; Empress, St. Paul, 18-24.
Gypsy Trio, Cosmos, Washington.
Hayes & Johnson, Colonial, N. Y. C.
Hawthorne, Hilda, Colonial, N. Y. C.; Orpheum, Bkln., 19-24.

HARVEY DE VORA TRIO
ORPHEUM CIRCUIT

Haviland & Thornton, 5th Ave., N. Y. C.
Hervey, Clarence, Winter Garden, N. Y. C.
Hanlons (4), Bronx, N. Y. C.
Hardigs (3), Wheeling, W. Va., 19-21; Steubenville, O., 23-25.
Halkings, The, Proctor's, Troy, N. Y.; 23d Street, N. Y. C., 19-24.
Hamilton, Estella B., Haymarket, Chicago; Lyda, Chicago, 19-24.
Harrison, Leo F., West's Minstrels.
Hall & Perry, Cherry Blossoms Co.
Hays, Ed. C., Vogel's Minstrels.
Harney, Ben, Sydney, Aus., indefinite.
Hawley, E. F., & Co., Colonial, Lancaster, Pa., 19-24.
Hastings, Pearl, Hipp., Utica, N. Y.
Hayes & Alpoint, Nixon, Phila.
Henson & Bijou, Nixon, Phila.
Hazard, Grace, Poli's, New Haven, Conn.
Hathaway, Madison & Mack, Keith's, Boston.
Hanlon & Hanlon, Orpheum, Boston.
Hawaiian Troubadours, Hub, Boston.
Harvey De Vora Trio, Orpheum, Omaha, Neb.
Hanlon, Ina, & Co., Keith's, Louisville.
Held, Jules, & Co., Seattle, Wash.; Vancouver, B. C., 19-24.
Hennings, John & Winnie, Orpheum, Jacksonville, Fla.
Herbert, Hugh, & Co., Orpheum, Oakland, Cal.
Hedders (2), Temple, Hamilton, Can.; Dominion, Ottawa, 19-24.
Heather, Josie, Majestic, Milwaukee.
Henley, Woodley & Henley, Hopkins', Louisville.
Herbert-Germaine Trio, Hopkins', Louisville.
Hickey's Comedy Circus, Bushwick, Bkln.
Hill & Whitaker, Keith's, Syracuse; Shea's, Buffalo, 19-24.
Hinton & Wooton, Majestic, Milwaukee.
Hickey & Nelson, Bowdoin Sq., Boston.
Howard's Ponies, Orpheum, Bkln.
Howard's Bears, Majestic, Cedar Rapids, Ia.
Hoyt-Lessig & Co., Colonial, Lawrence, Mass.;

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Hodges (4), Musical, Empress, Butte, Mont.; Empress, Spokane, Wash., 19-24.
Holmen Bros., Gaiety, Ottawa, Ill.
Howard & Bernard, Cozy Corner Girls Co.
Hoey & Lee, Proctor's, Newark.
Hornman, Great, A. & S., Boston.
Howell & Scott, South End, Boston.
Hoboes (6), Calgary, Alb., Can.
Horton & La Triska, Keith's, Louisville.
Holmes, Wells & Finlay, Hopkins', Louisville.
"Hold-Up, The," Chase's, Washington.
Howard Bros., Miles, Detroit.
Hoo Hoo Girls (7), Bijou, Jackson, Mich., 15-17.
"Honor Among Thieves," Orpheum, Salt Lake City, U.
Hopkins & Artell, Orpheum, Kansas City, Mo.
Hughes, Mrs. Gene, & Co., Temple, Detroit; Temple, Rochester, 19-24.
Hughes, Allen, Savoy, Fall River, Mass.

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Ishikawa Japs, Keith's, Portland, Me.
Jarrow, Hammerstein's, N. Y. C.
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Kawana Bros., Priscilla, Cleveland.
Karson, Kit, Orpheum, Montreal, Can.
Kaufman Bros., Chase's, Washington.

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IN VAUDEVILLE

Kellermann, Annette, Winter Garden, N. Y. C.
Keatons (3), Bushwick, Bkln.
Kennedy & Udell, Yale, Kansas City, Mo., 15-17; Colonial, Atchison, Kan., 19-24.
Kenny & Hollis, Grand, Cleveland; Family, Buffalo, 19-24.
Keenan, Frank, & Co., Proctor's, Newark.
Kelly & Davis, Bowdoin Sq., Boston.
Kelter, Great, Temple, Grand Rapids, Mich.
Kitamura Japs, Park, Youngstown, O.; Majestic, Chicago, 19-24.
King, Mazie, & Co., Orpheum, Omaha, Neb.
Kingston, Nell, Baker, Denver, Colo.
King, Bennett & Field, Orpheum, Altoona, Pa.
Kirksmith Sisters (6), Orpheum, Peoria, Ill.
Kluting's Animals, 5th Ave., N. Y. C.
Knight, Harlan E., & Co., Temple, Rochester; Shea's, Buffalo, 19-24.
Knight & Deyer, Orpheum, St. Paul.
Kolb & La Neva, Harlem O. H., N. Y. C.
Kruger & Priest, Victoria, La Fayette, Ind.
Kuhns (3), White, Hammerstein's, N. Y. C.; Colonial, N. Y. C., 19-24.
Kyle, Tom, & Co., Pantages', Tacoma, Wash.; Pantages', Portland, Ore., 19-24.
La Vier, Hammerstein's, N. Y. C.
Lashwood, Geo., Greenpoint, Bkln.
Larrivee & Reed, Globe, Johnstown, Pa.
La Fleur & Chiquita, New Majestic, Dubuque, Ia.
Lamont, Harry, "Winning Widow" Co.
Langdons, The, Temple, Hamilton, Can.; Dominion, Hamilton, 19-24.
Lawton, Empress, Chicago; Empress, Milwaukee, 19-24.
Lane & O'Donnell, Shubert, Utica, N. Y.
La Toy Bros.', Keith's, Portland, Me.; Empire, Pittsfield, Mass., 19-24.
Lawrence & Thompson, Shubert, Utica, N. Y.
Lang & May, Lyceum, Amsterdam, N. Y., 15-17; Star, Ithaca, 19-21.
Lawrence, Al., Proctor's, Newark.
La Tour, Irene, Proctor's, Newark.
La Diva, & Conway, Empress, Milwaukee.
La Raub & Scottie, Bijou, Savannah, Ga.
La Blanche, Flossie, A. & S., Boston.
Lambert, Josephine, A. & S., Boston.
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Lamb's Manikins, Temple, Grand Rapids, Mich.
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Leitzel Sisters, Colonial, N. Y. C.
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Leslie, Bert, & Co., Proctor's, Newark.
Le Roy & Harvey, Poli's, New Haven, Conn.
Lewis & Dody, Keith's, Boston.
Leon, Great, Harris', Detroit.
Lester, Great, Orpheum, Minneapolis.
Livingston, Cora, Howard, Boston.
Linton & Lawrence, Family La Fayette, Ind.
Lind, Casino, Washington.
Libbey, Al., Olympia, Lynn, Mass.
Lloyd, Hugh, Keith's, Lowell, Mass.; Lynn, Lynn, 19-24.
Lolo, Alhambra, N. Y. C.
Lockwood, Monroe, "Girls from Reno" Co.
Lorette, Mlle., Orpheum, Montreal, Can.
Landons (4), Forsyth, Atlanta, Ga.
Lorain, Oscar, Orpheum, Salt Lake City, U.
Luther, W. H., Chas. T. Fales' Musical Comedy Co.
Lynch, Jack, Coburn's Minstrels.
Lyric Quartette, Empress, Cincinnati.
Lynch & Zeller, Majestic, Chicago.
Mabew, Stella, Winter Garden, N. Y. C.
Mann & Franks, Hudson, Union Hill, N. J.
Madden & Fitzpatrick, Majestic, Cedar Rapids, Ia.; Kedzie, Chicago, 19-24.

Mason & McClare, Majestic, Cedar Rapids, Ia.
Malvern Troupe, Bell, Oakland, Cal.; Empress, Sacramento, 19-24.
Mario-Aldo Trio, Orpheum, Oakland, Cal.
Mack & Walker, Keith's, Providence, R. I.; 5th Ave., N. Y. C., 19-24.
Mack, Geo., "King of Tramps" Co.
MacDonald, Dr. Geo. K., National, Phila.; Orpheum, Altoona, Pa., 19-24.
Mann, Sam, & Co., Keith's, Cincinnati.
Marimba Band, Wm. Penn, Phila.
Macy, Maud Hall, Majestic, Milwaukee.
Masquerla Sisters, Priscilla, Cleveland.
Mahoney Bros., & Daisy, Orpheum, Boston.
Mardo & Hunter, Forsyth, Atlanta, Ga.
MaCauley, John, Orpheum, Duluth, Minn.
Marimba Band, Temple, Grand Rapids, Mich.
Madagin & Goines, Temple, Grand Rapids, Mich.
Maley, Dan, Nickel, Lawrence, Mass., 15-17.
Magee & King, Nickel, Lawrence, Mass.
Madden, J. W., & Co., Hipp., Utica, N. Y.
Mason-Keeler Co., Temple, Detroit.
Marsella & Wolf, Harris', Detroit.
Maye & Addis, O. H., Haverhill, Mass.
Mack & Orth, Orpheum, Salt Lake City, U.
Maxim & Bobby, Orpheum, Kansas City, Mo.
McMahon's Watermelon Girls, Colonial, N. Y. C.
McConnell & Simpson, Hammerstein's, N. Y. C.
McNamara, Jack, Dan Mason Co.
McDonald Bros., Murray & Mackey Comedy Co.
McAvoy, Dan F., "Pair of Country Kids" Co.
McLaughlin & Stuart, Gayety, Indianapolis, Ind.; Star, Muncie, 19-24.
McDonald Trio, South End, Boston.
McGreevy, Mr. & Mrs., Orpheum, Omaha, Neb.
McRae & Levering, Temple, Grand Rapids, Mich.
McWatters & Tyson, Savoy, Fall River, Mass.
McIntyre & Heath, Orpheum, Minneapolis.
McDuff, Jas., Shea's, Buffalo, 19-24.
Melville & Higgins, Orpheum, Bkln.
Merrill & Otto, Keith's, Phila.
"Mein Liebchen," Hudson, Union Hill, N. J.
"Merry Mary" Co., Elgin, Ill.; Hammond, Ind., 19-24.
Melvin Bros. (3), Plaza, San Antonio, Tex.; Majestic, Little Rock, Ark., 19-24.
Meek, Floyd, Empress, Cincinnati.
Mexican Quartette, Wm. Penn, Phila.
Merritt, Frank R., Majestic, Corsicana, Tex.; Lyric, Greenville, 19-24.
Meredith Sisters, Keith's, Boston.
Mitchell, Lee, Cooke Comedy Co.

Nickelson Kush Trio, Coburn's Minstrels.
Nichols Sisters, Majestic, Chicago, 19-24.
"Night in an English Music Hall," Wm. Penn, Phila.
Norwood, Adelaide, Keith's, Phila.
Norton & Nicholson, Orpheum, San Fran., Cal., 12-24.
Norman & Toomy, Forsyth, Atlanta, Ga.
Nobles, Milton & Dolly, Majestic, Chicago.
Norrins, Diving, Miles, Detroit.
Oakley, Frank, Temple, Detroit.
Odiva, G. O. H., Indianapolis; Columbia, Cincinnati, 19-24.
O'Hara, Dan, & Co., Nixon, Phila.
O'Meer Sisters, Colonial, N. Y. C.
O'Laughlin, Major, Lockport, N. Y., 15-17.
Onalp, Victoria, Baltimore; Imperial, Washington, 19-24.
O'Neill Trio, Orpheum, Altoona, Pa.
O'Neill, Jas., & Co., Orpheum, Denver, Colo.
Onetta, Plaza, Springfield, Mass.
Okura Japs, Gay, Knoxville, Tenn.
Palace Girls, Orpheum, Salt Lake City, U.
Parry, Charlotte, & Co., Colonial, N. Y. C.
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"Persian Garden, A," Maryland, Baltimore.
Pendleton Sisters, New Empire, Richmond, Va.
Percy, Frank L., Arcade, Toledo, O.
Pedersen Bros., Majestic, Milwaukee.
Pepper Twins, New Sun, Springfield, O.
Perry, Paul, Howard, Boston.
Phelon's "Fair Play," Keith's, Cincinnati.
Pickens, Arthur J., & C., Colonial, Lawrence, Mass.; Keith's, Lowell, 19-21.
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Rice, Sully & Scott, Orpheum, Denver, Col.; Orpheum, Lincoln, Neb., 19-24.
Rice, Bell & Baldwin, Pantages', Seattle, Wash.; Pantages', Vancouver, B. C., 19-24.
Ritter, Nat, Hipp., Charleston, W. Va.; Orphium, Newark, O., 19-21; Orphium, Zanesville, 22-24.

CAESAR RIVOLI
UNITED TIME.

Ritchies (4), Keith's, Cincinnati.
Richers & Halters, Monticello, Jersey City, 15-17.
Rip & Harris, Harris', Detroit.
Rice, Fanny, Bijou, Jackson, Mich., 15-17.
Ross & Fenton, Hammerstein's, N. Y. C.
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Milton De Long Sisters, Orpheum, Montreal, Can.; Temple, Hamilton, 19-24.
Millward & Glendenning, Orpheum, St. Paul.
Millard Bros., Bijou, Bay City, Mich.
Morrell, Frank B., Bronx, N. Y. C.
Morris & Morris, Hudson, Union Hill, N. J.
Moore, Tom, Liberty, Phila.; Bijou, Phila., 19-24.
Montague's Comedy Cockatoos, Music Hall, Lewiston, Me.; Orpheum, Manchester, N. H., 19-24.
Mole, Joe, & Bro., Circo Tatali, Porto Rico.
McAnallan, Joe, Empress, Montgomery, Ala., 12-March 2.
Models de Luxe, Empress, Cincinnati.
Montrose Colonials, Nixon, Phila.
Mortons (4), Keith's, Boston.
Montgomery, Marshall, Maryland, Baltimore.
Mobile Minstrels, A. & S., Boston.
Morgan & Kline, Barrison, Waukegan, Wis., 15-18.
Moore & Haagar, Forsyth, Atlanta, Ga.
Mosher, Hayes & Mosher, Majestic, Chicago.
Moffett & Clare, Orpheum, Duluth, Minn.
Morris, Elida, Bronx, N. Y. C.
Morrow, Wm., & Co., Poli's, Scranton, Pa.
Murphy & Nichols, Keith's, Phila.
Murphy & Thomas, Majestic, Cedar Rapids, Ia.
Mulford's Dancing Dolls, Washington, D. C.; Richmond, Va., 19-24.
Mulford's Dancing Dolls, No. 2, Denver, Col.
Mulford's Dancing Damsels, Little Falls, N. Y., 15-17; Keith's, Boston, 19-24.
Murphy & Willard, Howard, Boston.
Musical Girls, Poli, Scranton, Pa.
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Newell & Niblo, Empress, Denver, Col., 19-24.
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Pryor & Claire, Orpheum, Champaign, Ill., 15-17; Hopkins', Louisville, 18-24.
Prince & Deerie, Family, La Fayette, Ind.
Puck & Lewis, Orpheum, Denver, Colo.
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Rosaire & Doretto, Greenpoint, Bkln.
Roach & McCurdy, Empress, Chicago; Empress, Milwaukee, 19-24.
Rogee, Leon T., Keith's, Cincinnati.
Ross Sisters (3), Nickelson, Grand Island, Neb.

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IN VAUDEVILLE

Romalo, Delano, Poli's, Springfield, Mass.
Roma, Rosa, Hipp., Cleveland.
Rowley, Eddie, Monticello, Jersey City, 15-17.
Root & White, Hub, Boston.
Rock & Fulton, Orpheum, Montreal, Can.
Rosards, The, Academy, Chicago, 15-18.
Rutledge, Frank, & Co., Pantages', Denver, Colo., 12-24.
Rush Ling Toy, Virginia, Chicago; National, Detroit, 19-24.
Rudolph & Lena, Crystal, Milwaukee.

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Samuels, Ray, Orpheum, Denver, Colo.
Sanderson, Jack, Harris', Detroit.
Sanford, Jere, Bijou, Jackson, Mich., 15-17.
Schooler & Dickinson, Orpheum, St. Paul.
Scott & Keane, Orpheum, Memphis, Tenn.
"Scrooge," Forsyth, Atlanta, Ga.
Schrieber, Lillian Walter, Orpheum, New Orleans.
Seibini & Grovini, Orpheum, New Orleans.
Sears, Gladys, Darlings of Paris Co.
Semon, Chas. F., Orpheum, Denver, Colo.
Segal & Mathews, Orpheum, Omaha, Neb.
Seeback, Harry, Keith's, Louisville.
Selvas & Duval, Harris', Detroit.
Shirley, Herman, Hudson, Union Hill, N. J.
Shunk, Harry C., Dumont's Minstrels, Phila.
Shone, Hermine, & Co., Orpheum, Memphis, Tenn.
Shatauski Troupe, A. & S., Boston.
Sharpe & Wilkes, Orpheum, Oakland, Cal.
Sharps, The, Portland, Me.
Sharon, Rose, & Co., Keith's, Lowell, Mass.
Shelvey Boys, Orpheum, Minneapolis.
Sisto, Wm., National, Boston.

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Skipper, Kennedy & Reeves, Gay, Knoxville, Tenn.
Smith, Lee, Jones Bros.' Shows.
Smith, Irene & Bobby, Poli's, New Haven, Conn.
Smillette Sisters, Nickel, Lawrence, Mass., 15-17.
Snyder & Buckley, Forsyth, Atlanta, Ga.; Colonial, Norfolk, Va., 19-24.
Spink & Welch, Greenpoint, Bkln.
Sprague & McNiece, Chase's, Washington.
Spencer & Williams, Orpheum, Altoona, Pa.
Stone & Kalisz, Hammerstein's, N. Y. C.
Striker, Benton, Bronx, N. Y. C.
Stubblefield Trio, Keith's, Phila.
Stewarts (3), Musical, Grand, Bradford, Pa., 15-17; Altmyer, McKeesport, 19-21; New Castle, 22-24.
Stanley, Lew & Leah, Star, Sault Ste. Marie, Mich.
Stepp, Mehlinger & King, Temple, Detroit.
Stevens, Edwin, & Co., Orphium, New Orleans.
Sully Family, Orpheum, Bkln.

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Sutcliffe Troupe, Temple, Hamilton, Can.; Temple, Detroit, Mich., 19-24.
Sullivan Bros., Grand, Knoxville, Tenn.
"Swat Milligan," Majestic, Cedar Rapids, Ia.
Taylor, Billy, Winter Garden, N. Y. C.
Tasmanian-Van Diemans, People's, Pittsburgh.
Tambo & Tambo, Hipp., London, Eng., 12-29; Casino, Variete, Cannes, Fr., March 1-31.
Taylor, Mae, "Louisiana Lou" Co.
Tanguay, Eva, Majestic, Chicago.
Tempest & Sunshine, Colonial, N. Y. C.
Terris, Tom, & Co., Colonial, Erie, Pa.
Thompson, Wm. H., & Co., Keith's, Phila.
Thompson, Dick, & Co., Orpheum, Peoria, Ill.; Bijou, Decatur, 19-21; Orpheum, Springfield, 22-24.
Thornton, Geo. A., Gaiety, Washington, D. C.
Thomson, Harry, Empress, Denver, Col.
Theo, & Dandies, Keith's, Portland, Me.
Thriller, Harry, Grand, Cleveland.
Thompson & Carter, Grand, Knoxville, Tenn.
Tinney, Frank, Hammerstein's, N. Y. C.
Tiller, John, Majestic, Milwaukee.
Tombes, Andrew, Orpheum, Jacksonville, Fla.; Greeson, Tampa, 18-24.
Torcat & Flor D'Aliza, Hopkins', Louisville.
Travato, Sig., Majestic, Milwaukee.
Twin City Quartette, Gay, Knoxville, Tenn.
Ushers, The, Greenpoint, Bkln.
Van, Chas. & Fannie, Lyric, Dayton, O.
Vagges, The, Brennan Circuit, Australia.
Vallecita's Leopards, Poli's, Springfield, Mass.
Vassar Girls, Shubert, Utica, N. Y.
Vaughn, Dorothy, Empress, Cincinnati.
Valdos, Mysterious, Howard, Boston.
Van Cleo, Miles, Detroit.
Vanderbilt & Smith, Savoy, Fall River, Mass.
Van Hoven, Orpheum, Portland, Ore.
Vivians (2), Alcazar, Marseilles, Fr., 26-March 2; Eldrado, Nice, 4-9, Casino, Beausobel, 11-16.
Victor & Band, Garrick, Wilmington, Del.
Voelker, Mr. & Mrs. Frederic, Empress, Milwaukee; Unique, Minneapolis, 19-24.
Walters & Franks, Empress, St. Paul, Minn.; Empress, Duluth, 18-24.
Wallace's Cockatoos, Shubert, Utica, N. Y.
Watson, Kate, Keith's, Portland, Me.
Wards, Flying, Orpheum, Lincoln, Neb.; Orpheum, Sioux City, Ia., 18-24.
Wallace & Wallace, Hipp., Utica, N. Y.
Wayburn, Ned, & Co., Poli's, New Haven, Conn.
Walman, Grand, Knoxville, Tenn.
Walsh, Blanche, & Co., Orpheum, Omaha, Neb.
Walters, Walter, & Co., Casino, Washington.
Walker, Ada Overton, & Co., Orpheum, Kansas City, Mo.
Webster, Great, Olympia, Lynn, Mass.
Walls, Billy K., Casino, Washington.
Warden & Gniran, Temple, Grand Rapids, Mich.
Weston-Raymond Co., Priscilla, Cleveland.
Weston, Lucy, Orpheum, Memphis, Tenn.
Wanrick & Waldron, Family, Detroit, 12-24.
Wentworth, Vesta & Teddy, Orpheum, Denver, Col.
Whitney's Dolls, Monticello, Jersey City, 15-17.
Whittle, Wm., E., Grand, Cleveland.
White & Perry, Orpheum, Bkln.; Bronx, N. Y. C., 19-24.
Whipple, Waldo, Orpheum, Lima, O., 15-17.
White, Porter J., & Co., Orpheum, Memphis, Tenn.
White & West, Hammerstein's, N. Y. C.
Whitehead & Ireland, Miles, Detroit.
Whitney's Bohemians, Harris', Detroit.
Williams, Cowboy, & Co., Harris, Detroit.
Williams & Cane, Hammerstein's, N. Y. C.
Wilson & Aubrey, Bijou, Battle Creek, Mich., 18-24.
Williams & Sterling, Family, La Fayette, Ind.
Wills & Hassan, Orpheum, Duluth, Minn.
Williston, Herbert, Al. G. Field Minstrels.
Wilson & Pearson, Empress, St. Paul.
Wise, Tom, & Co., Keith's, Providence.
Wilburn & Terry, Orpheum, Duluth, Minn.
World & Kingston, Majestic, Chicago; Majestic, Milwaukee, 19-24.
Woods-Ralton Co., American, Davenport, Ia.
Woodward, Romain L., O. H., Seneca Falls, N. Y., indefinite.
Wood Bros., Orpheum, Jacksonville, Fla.
Wood, Lew, Casino, Washington.
Wyckoff, Fred, Pantages', Tacoma, Wash.; Pantages', Portland, Ore., 19-24.

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Yarza & Adele, Girls from Happyland Co.
Ye Olde Home Choir, Olympia, Lynn, Mass.
Young, De Witt & Sister, Dominion, Ottawa, Can.; Orpheum, Montreal, 19-24.
Youlin, Alma, Orpheum, Oakland, Cal.
Young, Ethel, Family, La Fayette, Ind.
Yvette, 5th Ave., N. Y. C.
Zeraldas, The, Majestic, Cedar Rapids, Ia.
Zoeller, Edward, Trio, Victoria, Charleston, S. C.; Orpheum, Jacksonville, Fla., 19-24.

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WILL ROSSITER GOSSIP.

Wolfe and Wichert left Chicago for a long tour of the South, taking with them "Don't Forget To-morrow Night," the new march song novelty.

Fields and Fields are featuring with success "You Can't Expect Kisses From Me."

The Elm City Quartette, with the Kentucky Belles Co., report nice results with "I'd Love to Live in Loveland With a Girl Like You" and "You'll Never Know the Good Fellow I've Been."

"You Can't Expect Kisses from Me" has taken the fancy of Barto and Clark, and they will use it in their new act.

The Tierney Four are making a feature of the new Irish ballad, "Where the River Kenmare Flows" and "You'll Never Know the Good Fellow I've Been."

Margaretta Utter finds in "You'll Never Know the Good Fellow I've Been," a splendid number for her style of work.

The Heisler Sisters have added "You'll Never Know the Good Fellow I've Been" to their act.

"Doc" Baker left for the South this week with a bunch of Will Rossiter songs, including "You Can't Expect Kisses from Me," which will be his feature song.

Neil Abel reports more than passing success with "Mammy's Shufflin' Dance."

Kitty Sherman, who has been featuring "Somewhere This Summer with You," will take up "I'd Love to Live in Lovelnad with a Girl Like You" and use it as her closing number.

Clara May, the prima donna, will feature "I'd Love to Live in Loveland with a Girl Like You." She has been re-engaged with Creatore's Band next season.

Dorothy Voughn will exploit several Will Rossiter songs, including "Mammy's Shufflin' Dance."

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DEATHS IN THE PROFESSION FOR 1911.

A

Austin, Chas. H., showman, Syracuse, N. Y., Feb. 10.
Abrams, Edward, musician, Rochester, N. Y., Feb. 17.
Arnold, Wm. H., minstrel, Dallas, Tex., Feb. 15.
Alston, Henry S., Sr., theatrical shoemaker, Chicago, Ill., Feb. 4.
Angus, Frank J., actor, Mason City, Ia., March 4.
Alliston, Lille, actress, London, Eng., Feb. 15.
Avey, Harry, comedian, Houston, Tex., March 18.
Austin, Tom, vaudeville, Dayton, O., April 25.
Anderson, Jas. P., circus man, Cleveland, O., April 23.
Arden, Edna, vaudeville, Phila., Pa., April 29.
Antrobus, Henri, orchestra leader, Milford, Mass., May 20.
Akarman, Wilton F., cornetist, San Antonio, Tex., June 8.
Allen, Whiting, press rep., Chicago, Ill., July 27.
Ahl, Ed., Carlisle, Pa., Aug. 9.
Albion, Wm., acrobat, Phila., Pa., Nov. 15.

B

Brown, Mrs. J. Alexander, N. Y. City, Jan. 11.
Bowers, Otis, minstrel, Davenport, Ia., Jan. 10.
Bree, Thomas, minstrel and actor, San Fran., Jan. 9.
Bois, August, advertising agent, Newark, N. J., Jan. 12.
Baker, Col. Wm., giant, Buffalo, N. Y., Jan. 17.
Brown, Thos. R., Globe, Ariz., Jan. 17.
Barrett, Joe, vaudeville, Islip, N. Y., Jan. 26.
Bagley, Wm. D., Preston City, Conn., Jan. 28.
Blaisdell, John W., actor, Chicago, Ill., Feb. 4.
Browne, Walter, author and actor, N. Y. City, Feb. 9.
Baldanza, Belle, singer, Wiscasset, Me., Jan. 18.
Brackett, Mrs. Helen H., singer, N. Y. City, Feb. 20.
Botti, Joseph, stage manager, New Orleans, La., Feb. 12.
Brookland, Chas., vaudeville, N. Y. City, March 6.
Bellstedt, Herman, Sr., musician, Cincinnati, O., Feb. 28.
Barnett, Carl, vaudeville, Zanesville, O., March 4.
Bell, Ricardo, showman, N. Y. City, March 12.
Buttling, Wm. J., manager, Brooklyn, N. Y., March 12.
Beebe, Wm., manager, Chicago, Ill., March 10.
Brough, Sydney, actor, London, Eng., March 28.
Belcher, Clara, actress, Carrollton, Ga., March 23.
Beck, J. G. S., bandmaster, Phila., Pa., March 25.
Beran, John, violinist, Easton, Pa., April 4.
Browne, Nellie, actress, N. Y. City, —.
Byers, Harry D., actor, —.
Bonaplata-Bau, Maria, opera singer, Barcelona, Spain, —.
Blackwell, Billy, minstrel, Bowling Green, Ky., April 17.
Bert, Frederick W., producer, N. Y. City, May 8.
Bunnell, Geo. B., manager, Green's Farm, Conn., May 3.
Belmont, Chas., actor, Coney Island, N. Y., May 16.
Bacon, Millar, actor, San Fran., Cal., May 23.
Bogardus, C. A., rifle shot, Springfield, Mo., June 13.
Bley, Wm., musician, N. Y. City, June 16.
Booth, Lizzie, vaudeville, Baltimore, Md., June 19.
Bennett, Madeline S., pianist, N. Y. City, July 8.
Branton, John, Phila., Pa., July 12.
Brighton, Albert, actor, Grassmere, N. Y., July 11.
Barntio, Mme., Boston, Mass., —.
Brooks, Hamilton L., actor, Indianapolis, Ind., July 24.
Brenneman, Geo., manager, Pittsburgh, Pa., July 30.
Bernstein, Jefferson D., manager, Baltimore, Md., Aug. 3.
Bloom, Eddie, Harrisburg, Pa., July 29.
Bradwell, Herbert A., Brooklyn, N. Y., Sept. 3.
Bell, Dr. Joseph, actor, Midlothian, Eng., Oct 4.
Brown, Harry, property man, Chicago, Ill., Oct. 1.
Baker, Benjamin, manager, N. Y. City, Oct. 24.
Boggs, Francis, manager, Los Angeles, Cal., Oct. 27.
Bellew, Kyrle, actor, Salt Lake City, Nov. 2.
Beatty, J. K., actor, Fort Worth, Tex., Nov. 7.
Burgess, Bobby, actor and manager, Kansas City, Mo., Nov. 9.
Bonti, G. Byron, actor, Chicago, Ill., Nov. 14.
Bolton, Emma Augusta, actress, Fairhaven, N. J., Nov. 21.
Bugbee, Chas. R., manager and minstrel, Phila., Nov. 26.
Buisley, August, circus, San Fran., Cal., Nov. 19.
Bernard, Maggie, actress, Newark, N. J., Nov. 23.
Ball, Dr. W. H., medicine business, Independence, Ia., Nov. 30.
Belgarde, Laurence, stage director, Gloversville, N. Y., Dec. 8.
Brown, Fred., stage hand, Cincinnati, O. —
Beyer, Fred, Jr., manager, Saranac Lake, N. Y., Dec. 14.
Bolwell Sarah, costumer, New York City, Dec. 18.
Bornemann, Frederick, singer, New York City, Dec. 27.
Bingham, Kenneth Fisher, singer, New York City, Dec. 31.

C

Crox, Elvia, actress, N. Y. City, Jan. 10.
Carroll, J. Ballard, manager, Albany, Jan. 10.
Curtis, Owen B., manager and agent, Bozeman, Mont., Jan. 25.
Carroll, Jos. A., actor, San Fran., Jan. 23.
Clayton, W. A., vaudeville, Williston, N. D., Feb. 4.
Coleman, Ethel M., chorus, Joplin, Mo., Feb. 24.
Crehan, Jas., advance agent, Chicago, Ill., Feb. 5.
Clavansky, Frank, acrobat, N Y. City, March 14.
Conners, Frank, acrobat, Bear Lake, N. Y., March 10.
Chanfrau, Margaret D., Long Branch, N. J., March 9.
Chambers, Howard, singer, N. Y. City, March 15.
Carstens, Fred, carpenter, Bloomington, Ill., March 25.
Cannon, Jas. S., electrician, San Fran., Cal., April 3.
Campbell, John T., actor, Cedar Rapids, Ia., April 10.
Campbell, Jack, agent, Faribault, Minn., April 8.
Cohen, Jacob R., actor, Long Branch, N. J., April 28.
Collier, Jos. H., manager and actor, N. Y. City, May 3.
Cormey, Flossie, Toledo, O., —.
Charties, Jos., manager, Taunton, Mass., May 7.
Chamberlin, Frank X., magician, Phila., Pa., May 18.
Cohan, Daniel, treasurer, St. Louis, Mo., —.
Clark, Jas. J., manager, Pittsburgh, Pa., June 15.
Cheevers, Henry, writer, Togus, Me., —.
Cronin, Wm. ("Billy"), actor, N. Y. City, July 24.
Cole, Robert ("Bob"), comedian, Catskill, N. Y., Aug. 2.
Connelly, Jack, singer, Fort Madison, Ia., July 25.
Clarges, Verner, actor, N. Y. City, Aug. 11.
Cardona, Peter, animal trainer, Calumet, Mich., Aug. 1.
Chapin, Letta, soubrette, Colorado Springs, Col., Sept. 17.
Causton, Dudley, manager, Rimouski, Can., Sept. 28.
Crowley, J. F., vaudeville, Boston, Mass., —.
Crouch, Percy S., singer, El Paso, Tex., Oct. 1.
Chappelle, Patrick H., owner, Jacksonville, Fla., Oct. 21.
Cole, Dolline, actress, Nome, Alaska, Sept. 30.
Carneross, John L., minstrel, Phila., Pa., Nov. 13.

D

Dallas, Merwyn, actor and playwright, N. Y. City, Jan. 23.
Dunn, Clarence, actor, Oklahoma City, Jan. 27.
Darrell, Jewell, comedienne, Los Angeles, Cal., —.
Decker, Geo. W. Sr., showman, Albany, N. Y., Feb. 3.
Dixie, Henry F., actor, Ithaca, N. Y., Feb. 10.
Deagle, Mary B., actress, Phila., Pa., Feb. 8.
De Este, Loretta, Chicago, Ill., Feb. 22.
Danz, Frank, Jr., musician, St. Paul, Minn., —.
Davis, Samuel, vaudeville, Ralston, Neb., March 9.
Drew, Will N., manager, N. Y. City, April 5.
De Laur, Maurice, vaudeville, N. Y. City, April 6.
De Grande, Joseph, instructor of music, N. Y. City, May 21.
Der-Pault, Edward, diver, Bayonne, N. J., June 3.
Donelson, "Peggy," actress, N. Y. City, May 26.
Dwyer, Eddie, comedian, N. Y. City, June 1.
Davis, Thos. H., showman, White Plains, N. Y., June 8.
Davenport, Ira E., spiritualist, Maysville, N. Y., July 8.
De Vine, Florence, chorus girl, Albany, N. Y., July 1.
Dollar, "Heiney," acrobat, Champaign, Ill., July 20.
Dunlap, Willie, Grand Haven, Mich., Aug. 15.
De Rialp, Frank, singing teacher, Milford, Pa., —.
De Forrest, Genevieve, singer, Chicago, Ill., Sept. 3.
Dorman, Leo, cornetist, Stockton, Cal., Sept. 13.
De Mack, Wm., Belen, N. M., Sept. 24.
Dashington, Alvin, actor, Beaumont, Tex., —.
Dowd, Blanche, actress, Chicago, Ill., Oct. 28.
Darling, Rose, chorus girl, New Orleans, La., Dec. 2.
Dorbegg, Carl, pianist, Brooklyn, N. Y., Del. 3.
Darcy, Maud E., vaudeville, Phila., —.
Del Fuego, Luluf (Mrs. Frank Foignet), circus, Chicago, Ill., Dec. 22.

E

Elmblad, Johannes, opera singer, Wexio, Sweden, —.
Eagen, Jennie, rope dancer, Chicago, Ill., March 1.
Egner, Chas. G., stage manager, Kansas City, Mo., —.
Emmett, Mrs. Kitty, vaudeville, N. Y. City, July 13.
Edwards, E. R., actor, Haverhill, Mass., July 25.
Edwards, Blanche, chorus girl, Chicago, Ill., Sept. 22.
Eytinge, Rose, actress, Amityville, L. I., Dec. 20.
Eagen, Herbert W., minstrel, Chicago, Ill., Dec. 24.

F

French, R. E., Seattle, Wash., Jan. 20.
Frink, Fred C., actor, Kansas City, Mo., Feb. 2.
Farren, Geo. W., manager and actor, N. Y. City, Feb. 3.
Felldinger, Walter, musician, Phila., Pa., Feb. 21.
Fitzgerald, Riter, dramatic editor, La Junta, Colo., March 5.
Flood, John J., acrobat, Waterbury, Conn., March 17.
Frets, Noah, treasurer, San Antonio, Tex., March 21.
Fisher, Chester I., manager, Milwaukee, Wis., —.
Fuller, Ethel, actress, N. Y. City, May 6.
Fawn, Loretta, actress, Detroit, Mich., May 23.
Fox, Arthur, vaudeville, Gloversville, N. Y., —.
Francis, Prof. John O., musician, Plainfield, Conn., —.
Fowley, Frank, vaudeville, Boston, Mass., June 22.
Fyles, Franklin, editor and playwright, N. Y. City, July 4.
Finney, Jameson Lee, actor, London, Eng., Aug. 9.
Fox, Mrs. Roy E., Joplin, Mo., —.
Fox, Martha Temple, actress, Brooklyn, N. Y., Oct. 10.
Finnegan, Thos., comedian, Chicago, Ill., Sept. 29.
Fsyblo, Don, Larned, Kan., —.
Ford, Edna, singer, Pittsburgh, Pa., Nov. 6.

G

Gossweiler, Albert, musician, Orange, N. J., Feb. 3.
Green, Deronda M., actress, N. Y. City, Feb. 5.
Gordon, Helene, actress, Long Beach, Cal., Feb. 5.
Greene, Henry F., advance agent, N. Y. City, Feb. 16.
Grosz Klags, Wilhelmina, actress, Ganz Kow, Europe, Jan. 15.
Gilroy, Wm., acrobat, N. Y. City, March 4.
Gill, Geo. E., advance agent, N. Y. City, March 25.
Godley, Jas., actor, Cincinnati, O., April 6.
Gracie, Harry, property man, Cincinnati, O., April 6.
Gardner, Jim, acrobat, St. Louis, Mo., —.
Grore, Mrs. Charles, vaudeville, Chambersburg, Pa., March 26.
Gottlob, Joe, agent, San Fran., Cal., —.
Gilbert, Sir Wm. S., author, Harrow, Eng., May 29.
Gregory, Chas. J., showman, Ottawa, Can., June 25.
Gulick, Richard M., owner and manager, Pittsburgh, Pa., Aug. 6.
Gould, Patrick J., actor, Bridgeport, Conn., Aug. 21.
Giraudet, Alfred, singing teacher, N. Y. City, Oct. 17.
Godfrey, Hal, comedian, Chicago, Ill., Nov. 11.
Gloy, Paula, actress, N. Y. City, Nov. 3.
Genee, Ottilie, actress, Berlin, Ger., —.
Griffith, John, actor, N. Y. City, Nov. 25.
Genee, Ottilie, actress, Berlin, Ger., —.
Grundy, Jas. A., actor, Chicago, Dec. 9.
Gyer, Mme. Girard, actress, Tacoma, Wash., Dec. 9.
Gagen, Charles H., Jr., musician, Cleveland, O., Dec. 24.
Griffith, Arthur J., actor, Springfield, Mass., Dec. 25.

H

Hanlon, Mrs. Helena B., actress, N. Y. City, Jan. 9.
Humphrey, Anna, actress, St. Louis, Jan. 19.
Hill, Barton, actor, Paradise Valley, Pa., Jan. 20.
Heazlit, Ella, vaudeville, Albany, Ore., Jan. 18.
Hitchins, H. J., manager, London, Eng., Feb. 15.
Harris, Cortland, advance agent, Poughkeepsie, N. Y., Feb. 25.
Hilton, Alice, actress, N. Y. City, Feb. 23.
Hovey, Prof. J. F., manager, Joplin, Mo., Feb. 24.
Haase, Friedrich, actor, Berlin, Ger., —.
Hillyer, Mrs. Clark, vaudeville, Brooklyn, N. Y., March 15.
Higgins, Gregory, manager, ———, March 10.
Halle, Mme. Neruda, violinist, Berlin, Ger., April 14.
Hildebrand, Jas., animal trainer, Dixon, Mo., April 28.
Harris, George W., manager, Suffolk, Va., April 5.
Hedges, Louis M., showman, Chicago, Ill., May 7.
Hartel, Andreas, Holmesburg, Pa., May 3.
Herring, Olga, chorus girl, N. Y. City, May 9.
Hickey, Wm. H., director, N. Y. City, May 20.
Hoffman, Chas., actor, Cincinnati, O., May 10.
Huehner, Fred, actor, Seattle, Wash., May 14.
Howard, Hollis L., musician, Bellevue, O., May 5.
Hinkle, Anthony H., promoter, Hot Springs, Va., May 25.
Hudson, Hazel, actress, Atlanta, Ga., May 31.
Harrigan, Edward, playwright and actor, N. Y. City, June 6.
Hawley, Frank, agent and manager, N. Y. City, June 19.
Holmes, Kate, Houston, Tex., June 17.
Hampton, Bonnie, vaudeville, Cincinnati, O., June 22.
Holland, Geo., clown, Hoboken, N. J., —.
Heckler, Lillian, burlesque, Inwood, N. Y., June 24.
Hoyt, Hattie, Sacramento, Cal., June 20.
Hayden, Thos. F., vaudeville, Brooklyn, N. Y., July 7.
Hathaway, John E., vaudeville, Cincinnati, O., July 4.
Hofmann, Casimir, pianist, Berlin, Ger., —.
Howard, Frank, medicine man, Pittsburgh, Pa., July 3.
Hutchings, Wm. S., lecturer, Boston, Mass., Aug. 25.
Hudson, Dr. L. B., medicine show, Elgin, Ill., Sept. 16.
Haines, Nat, comedian, N. Y. City, Oct. 16.
Henry, Ned, Riverside, Jamaica, Oct. 21.
Harris, Jesse, female impersonator, Chicago, Ill., —.
Harrington, Geo. C., N. Y. City, Nov. 7.
Heuck, Geo. W., manager, Cincinnati, O., —.
Hartmann, Ernst, actor, Vienna, Austria, —.
Heidel, Lafe, minstrel, Rochester, N. Y., —.
Helm, Frederick, actor, New York City, Dec. 12.
Hoschna, Karl, composer, New York City, Dec. 23.
Halverson, Henry J., vaudeville, Chicago, Ill., Dec. 30.

I

Irwin, Mrs. Dora, aerial, Rahway, N. J., Feb. 24.
Irwin, Robert, Albany, N. Y., Sept. 7.

J

Johnson, Frank, comedian, N. Y. City, Jan. 10.
Jackson, Arthur P., singer, Pittsfield, Mass., Feb. 2.
James, Grenville, actor, N. Y. City, Feb. 13.
Joyce, Jennie, singer, N. Y. City, March 14.
Jackson, Clement E., minstrel, March 8.
Judic, Anna Marie Louise, opera singer, Nice, France, April 15.
Jordan, Harry, vaudeville, Cincinnati, O., —.
Jones, Harry, stage manager, Logansport, Ind., May 3.
Jansen, Ben, comedian, May 14.
Jenkins, Mrs. Bethea, Liverpool, Eng., May 2.
Jenkins, Frank A., actor, Pulaski, N. Y., June 2.
Jackson, J. E., owner, Trinidad, Col., June 2.
Jefferson, Chas., strong man, N. Y. City, July 12.
Jeanes, Jas., acrobat, Cincinnati, O., July 12.
Jakes, Jas. T., showman, Cheltenham, Pa., Aug. 2.
Jones, Oscar, cornetist, Winchester, Ind., Sept. 14.

K

Koert, Jan, musician, Atlantic City, N. J., Feb. 2.
Kildare, Owen, author, N. Y. City, Feb. 4.
King, Hettie, Dallas, Tex., —.
Kissel, Henry, manager, Atlanta, Ga., March 7.
Kirby, Maurice B., playwright, N. Y. City, March 27.
Kilpatrick, Washington I., manager, N. Y. City, March 24.
King, Alice M., New Haven, Conn., March 17.
Kunts, Prof. Frederick P., cornetist, New Orleans, La., April 5.
Klein, Bruno Oscar, musician, N. Y. City, June 21.
Kester, Vaughn, novelist, Gunston Hall, Va., July 4.
Kelly, Ed., actor and agent, Somerville, Mass., July 26.
King, Chas., vaudeville, Maspeth, L. I., July 28.
King, Earl S., manager, N. Y. City, Sept. 4.
Kennedy, Jos., assistant treasurer, Baltimore, Md., Aug. 31.
Karr, Harry M., actor, Easton, Pa., Oct. 8.
Kelly, Dan, minstrel, Cincinnati, O., Oct. 6.
Kramer, Theodore, acrobat, Bristol, Pa., Oct. 18.
Kittredge, Wm., actor, Boston, Mass., Oct. 19.
Kawakami, Otojiro, actor, Osaka, Japan, Nov. 11.

L

Lord, Helen, actress, Hornell, N. Y., Jan. 2.
Levanion, Geo., bar performer, N. Y. City, Jan. 7.
Lefebre, Edward A., musician, Brooklyn, N. Y., Feb. 22.
Lecocq, Chas., composer, Clifton, Isle of Guernsey, —.
Lingard, Freda, actress, N. Y. City, March 6.
Loretz, John Baptist, manager, Brooklyn, N. Y., —.
Lovenberg, Michael, showman, Providence, R. I., —.
Langley, Fred, actor, Bay City, Mich., March 6.
Larose, F. X., band leader, Montreal, Can., March 22.
Lipman, Al. S., actor, N. Y. City, April 5.
Liberty, Ida C., vaudeville, Boston, Mass., April 9.
Luther, Harry, press agent, Boston, Mass., April 17.
Lowell, Jas. G., vaudeville, St. Louis, Mo., April 20.
Lincoln, Lillian, vaudeville, Chicago, Ill., April 10.
Lafayette, Great, magician, Edinburgh, Scotland, May 9.
Lake, Emma, equestrienne, Morris Plains, N. J., May 11.
Lively, Robt. E., contortionist, May 8.
Lind, Gertrude, vaudeville, Denver, Col., May 15.
Lathamer, Marion, electrician, Canton, O., June 1.
Lovering, Gertrude A., actress, Boston, Mass., June 15.
Leondor, Chas., circus man, Portland, Ore., July 7.
Laurens, Maria, dwarf, Clichy, France, July 13.
Lartelme, Mme., actress, Germany, July 25.
Leslie, Geo. W., actor, N. Y. City, Aug. 15.
Landin, Edw. G., actor, St. Paul, Minn., Aug. 21.
La Verd, Mrs. Cornelia, N. Y. City, Sept. 12.
Lloyd, Lee, vaudeville, San Fran., Cal., Oct. 2.
Leckie, Malachi, manager, Butte, Mont., Oct. 11.
Lee, Pearl, vaudeville, Toronto, Can., Oct. 21.
Levin, Percy H., manager, Chicago, Ill., Nov. 3.
Lawson, Geo. N., actor, Brooklyn, N. Y., Nov. 19.
Launder, Robert D., clown, Zanesville, O., Dec. 5.
Lorimer, Wright, actor, New York City, Dec. 22.
Leveque, Joseph M., composer, N. Y. City Dec. 30.

M

Murphy, Thomas V., musician, Phila., Pa., Jan. 9.
Mudge, Henry T., minstrel, N. Y. City, Jan. 11.
Maximilian, vaudeville, Chicago, Ill., Jan. 30.
Miller, Chas. T. K., manager and agent, Indianapolis, Feb. 9.
McCord, Lewis, actor, N. Y. City, Feb. 16.
Myers, Will H., owner, Phila., Pa., Feb. 7.
Mahl, Franz, composer, N. Y. City, Feb. 25.
Mackley, John, clown, Pittsburg, Kan., March 5.
Martin, Jack, mechanic, Minneapolis, —.
Markeson, Chris., manager, Lawton, Okla., March 15.

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DEATHS IN THE PROFESSION.

CONTINUED.

Mora, Chas., impersonator, N. Y. City, March 12.
Montego, Ella, opera singer, Phila., Pa., —.
May, Mrs. Georgie, actress, Brooklyn, N. Y., March 22.
Martin, Ernest K., advance agent, N. Y. City, April 3.
Miller, Marcus, cornetist, Logansport, Ind., March 21.
McCale, Larry, comedian, Blasdell, N. Y., April 15.
Mealey, Edward, cornetist, Baldwin, L. I., April 18.
Mahoney, John F., manager, Milford, Mass., April 19.
Mahler, Gustav, conductor, Vienna, Austria, May 18.
Mack, Frank G., manager, Lowell, Mass., May 14.
Morey, Geo. H., musician, Manchester, N. H., May 18.
McDermott, John E., doorkeeper, Boston, Mass., May 12.
Morris, J. B., manager, N. Y. City, May 26.
Murlowe, Bessie, actress, May 18.
Miller, Grace, vaudeville, Schenectady, N. Y., June 8.
MacFlinn, Samuel H., showman, May 26.
Magrane, Thos. G., Omaha, Neb., May 25.
Montgomery, Nellie, Los Angeles, Cal., June 8.
Morgan, Wm., showman, Chicago, Ill., May 31.
Melrose, Louise, Los Angeles, Cal., June 11.
Mascha, Joseph, cornetlut, Cleveland, O., June 20.
Mottl, Felix, conductor, Munich, Ger., July 2.
Montgomery, Harry ("Scamp"), actor, N. Y. City, July 9.
Muller, Mrs. J. H., actress, Roanoke, Va., July 17.
Motts, Robt. T., owner, Chicago, Ill., July 10.
Macready, John W., motion pictures, Poughkeepsie, N. Y., July 21.
Meers, Hubert W., circus, Villefranche, France, June 18.
Moullot, Frederick, actor and manager, Brighton, Eng., Aug. 4.
Minar, Mina, dancer, San Fran., Cal., Aug. 9.
Marsh, Richard B., advance agent, Huntington, W. Va., —.
Miller, Ray C., vaudeville, Dayton, Ky., July 30.
McGavisk, James, composer, Middletown, N. Y., Aug. 15.
Maybin, Mae, actress, Tampa, Fla., —.
McKeever, Chas., vaudeville, Phila., Pa., Aug. 22.
McHugh, Mrs. C. J., Cadillac, Mich., July 31.
Merry, Harley, actor, Brooklyn, N. Y., Sept. 1.
McDouall, Joseph L., manager and producer, Brooklyn, N. Y., Sept. 4.
Markowitz, David, manager, Detroit, Mich., Aug. 25.
McHale, Florence, actress, Memphis, Tenn., —.
Morrissey, Thos. J., dancer, Chicago, Ill., Sept. 27.
Metius, Edward, musician, Phila., Pa., Oct. 3.
McKnight, John F., actor, Barre, Vt., —.
Mighels, Philip V., author, Winnemucca, Nev., Oct. 12.
Mullally, T. B. (Barney), comedian, Nov. 7.
McDowell, John, comedian, Tampa, Fla., —.
Michilis, Gustave, compouer, Brussels, Belgium, —.
Magle, John C., advance agent, Sandusky, O., Nov. 11.
Morello, William, acrobat, N. Y. City, Nov. 23.
Missiano, Edouardo, opera singer, N. Y. City, Dec. 6.
Miller, Marion B., actor and manager, Alexandria, Va., Dec. 6.
McClelland, Geo. B., showman, Kansas, Dec. 14.
Mitchell, Willis (Wm. Lore), vandeville, Woodville, Pa., Dec. 9.
Morrison, Rosabel, actress, N. Y. City, Dec. 19.
Meixner, Heinz, scenic artist, Milwaukee, Wis., Dec. 21.
Marshall, Rhoda, actress, N. Y. City, Dec. 26.

N

Naughton, Mildred, actress, Chambersburg, Pa., Jan. 4.
Noss, Mrs. Mary, actress, New Brighton, Pa., Jan. 23.
Namsel, Johann, vaudeville, Budapest, Hungary, Feb. 10.
Norton, Mrs. Isabel Freeman, actress, N. Y. City, July 6.
Norburg, Robert, cornetist, E. St. Louis, Ill., July 9.
Nicholl, Prince, midget, London, Can., Sept. 16.
Nelsonia, juggler, Chicago, Ill., Sept. 5.
Nankeville, W. E., manager, Phila., Pa., Oct. 25.
Newhouse, Wm., bicyclist, Denver, Col., Nov. 13.

O

O'Malley, Chas. G., singer and stage manager, Baltimore, Md., —.
Owens, John W., prop. man, Woonsocket, R. I., —.
O'Brien, Frank, canvas man, Bridgeport, Conn., April 15.
Osborne, Genevieve, actress, St. Albans, Vt., Nov. 1.
O'Brien, Andrew, electrician, Charleston, S. C., Dec. 18.

P

Packard, Mrs. Beaumont, agent, Bensonhurst, L. I., Jan. 14.
Fitos, William, manager, Springfield, Mass., Jan. 11.
Pettche, Harry, musician, Wyoming, O., Jan. 2.
Pitkin, H. Everett, manager, Kankakee, Ill., Jan. 20.
Pam, Mrs. Leopold, Chicago, Ill., Feb. 28.
Phillips, Edward P., advance agent, Lancaster, N. H., March 12.
Powell, Allen, Phila., Pa., Jan. 11.
Palmer, Joseph, actor, Brooklyn, N. Y., March 19.
Patterson, Albert D., comedian, N. Y. City, April 13.
Perry, Thos. R., treasurer, Toledo, O., May 28.
Parker, Tony, clown, Winfield, Kan., July 3.
Phillipps, Harry W., actor, Chicago, Ill., Sept. 14.
Patton, Jos., minstrel, Killingly, Conn., Nov. 20.
Pollard, Percival, author, Baltimore, Md., Dec. 17.

Q

Quigley, "Doc," minstrel, Columbus, O., Dec. Dec. 26.

R

Rector, Chas., actor, Washington, O., Jan. 5.
Rafter, Adele, actress, N. Y. City, Jan. 30.
Romer, "Skip," stage carpenter, Warm Springs, Cal., Jan. 19.
Rich, Geo. A., doorkeeper, Boston, Mass., Feb. 7.
Ringling, Otto, showman, N. Y. City, March 31.
Rascoe, Sam J., comedian, Syracuse, N. Y., April 8.
Reuss, Eduard, musician, Dresden, Ger., —.
Ray, Fred, Phila., Pa., May 14.
Rogers, Wm. T., composer, Chardon, O., June 2.
Ross, Wayne, actor, Rouleau, Can., May 25.
Rhoden, Mrs. John, vaudeville, Cincinnati, O., May 31.
Roberts, E. R., manager, Knoxville, Tenn., June 5.
Rapier, Gruce, vaudeville, Greenville, Tex., June 19.
Robinson, W. G., owner and manager, Akron, O., July 2.
Reignolds, Kate, actress, Concord, Mass., July 11.
Raymond, Lillian, actress, Louisville, Ky., July 16.
Roach, Otto W., actor, Bellefontaine, O., July 17.
Robinson, Jos. W., musician, Evansville, Ind., July 16.
Ryan, Wm., minstrel, Buffalo, N. Y. Sept. 10.
Rowan, Chas., actor, N. Y. City, Sept. 16.
Runkel, Mrs. Morris, N. Y. City, Sept. 18.
Reed, Bobby, clown, Paterson, N. J., Sept. 18.
Rickurds, Harry, manager, London, Eng., —.
Rodney, Bert, actor, Wichita, Kan., Oct. 28.
Razier, Martha, lion tamer, Jackson, Miss., Oct. 21.
Russell, Murie Booth, actress, Atlantic Highlands, N. J., Oct. 3.
Richards, Jack W., vandeville, Vancouver, B. C., Nov. 12.
Robinson, John I., stage manager, Waterbury, Conn., Dec. 3.
Rankin, Mrs. McKee (Kittie Blanchard), actress, New York City, Dec. 14.
Reilly, Pat (Wm. Atkin), comedian, Malden, Mass., Dec. 12.
Rennie, Theodore V., actor, Boston, Mass., Dec. 14.
Randegger, Alberto, composer, London, Eng., Dec. 17.
Reede, Jack G., vaudeville, Bowdon, N. Dak., Dec. 18.
Rossley, Thomas L., actor, Duluth, Minn., Dec. 19.

S

Shea, P. H., Fall River, Mass., Jan. 14.
Strong, David A., scenic artist, Chicago, Ill., Feb. 5.
Sutton, Henry, London, Eng., —.
Sutherland, Al., vaudeville agent, N. Y. City, Feb. 20.
Stock, John A., magician, Cincinnati, O., Feb. 7.
Smith, Harry, vaudeville, Denver, Col., March 2.
Suaverio, Dr. Anastasio, owner, Havana, Cuba, March 6.
Stowe, Albert M., Cincinnati, O., March 16.
Staley, Wm. A., orch. conductor, Pittsburgh, Pa., —.
Shedman, W. S., circus man, —.
Stem, Wm., circus man, Easton, Pa., April 5.
Stoddart, Mrs. Geo. W., actress, N. Y. City, April 29.
Smith, Elizabeth, N. Y. City, April 25.
Stough, Sim, bill poster, Joplin, Mo., April 20.
Starin, Myndert, manager, May 2.
Sidney, Nadine, N. Y. City, April 30.
Sutherland, Julia B., actress, New Harmony, Ind., May 6.
Seebach, Wilhelmine, Berlin, Ger., —.
Short, Col. Pat, manager, St. Louis, Mo., May 19.
Stewart, Mrs. Mary, rider, Bridgeport, Conn., May 17.
Shapiro, Maurice, music publisher, N. Y. City, June 1.
Svendeen, Johann S., composer, Copenhagen, Denmark, June 14.
Senter, Lillie E., actress, Clarinda, Ia., June 3.
Shadle, Frank, showman, Boston, Mass., June 19.
Sission, Geo., minstrel, New Orleans, La., June 30.
Swift, Lionel J., actor, N. Y. City, July 19.
Schattner, Adam, bandmaster, Lyons, N. Y., Aug. 6.
Simmons, Lew, minstrel, Reading, Pa., Sept. 2.
Saywell, Harry, treasurer, Cleveland, O., Sept. 3.
Stanley, Henry C., actor and manager, Phila., Pa., Sept. 11.
Schloemann, Edward, singer, White Plains, N. Y., —.
Shewell, Emma, actress, Phila., Pa., Aug. 6.
Southern, I. M., prog. publisher, N. Y. City, Oct. 2.
Stinson, Chas., vaudeville, Pittsburgh, Pa., Oct. 4.
St. Clair, Minnie, vaudeville, Washington, D. C., Oct. 16.
Stack, Jack; acrobat, San Mateo, Cal., Oct. 23.
Stetson, Blanche, vaudeville, El Verano, Cal., Oct. 23.
Sullivan, Bernard, showman, Ypsilanti, Mich., Oct. 28.
Selig, E. L., showman, Astoria, Cal., —.
Schnecker, Edmund, musician, Kreuznach, Ger., Nov. 9.
Schultz, Pete, showman, Troup, Tex., Nov. 15.
Sands, Wm. A., actor, Auburndale, Fla., Nov. 20.
Sauger, Geo., circus owner, London, Eng., Nov. 28.
Saunders, Westropp, stage manager, Phila., Nov. 29.
Stockton, John A., vaudeville, Phila., Dec. 12.
Saville, Frederick, actor, Fordham, N. Y., Dec. 13.
Schneider, Roma, actress, St. Louis, Mo., Dec. 28.

T

Thompson, John, circus, Peoria, Ill., Jan. 31.
Transfield, Thos., manager, N. Y. City, Feb. 7.
Thompson, Denman, actor, West Swanzey, N. H., April 14.
Thorne, John T., vaudeville, Marquette, Wis., May 19.
Tait, W. Morrow, ventriloquist, Harrisburg, Pa., July 17.
Tracy, Thos., circus man, Utica, N. Y., July 25.
Thomas, Prof. Erwin, dancer, Cincinnati, O., July
Tansy, Patrick, playwright, N. Y. City, Oct. 8.
Tornberg, Samuel, actor, N. Y. City, Oct. 5.
Turner, Geo. H., actor and manager, Chicago, Ill., Oct. 1.
Tristram, Alice, singer, N. Y. City, Nov. 26.
Thiede, William F., musician, Baltimore, Md., Dec. 23.
Tucker, Thomas J., song writer, Brooklyn, N. Y., Dec. 24.
Trescott, Virginia Drew (Mrs. W. Melbourne McDowell), actress, Flushing, L. I., Dec. 30.

V

Van Dusen, Herbert, vandeville, Zanesville, O., Jan. 10.
Vallaire, Louis, treasurer, N. Y. City, April 4.
Vaunt, Jacob, musician, Geneseo, Kan., April 12.
Valdis, Lizzie, aerial, N. Y. City, June 6.
Vaughn, Mrs. Olea Bull, West Lebanon, Me., July 18.
Vernon, Carl, actor, Augusta, Me., July 24.
Vernon, Chas. S., aerial, Baltimore, Md., —.

W

Walker, Geo., comedian, Long Island, N. Y., Jan. 6.
Wren, Mrs. Lew, actress, Houston, Tex., Jan. 5.
Williams, Mrs. Thos., actress, Globe, Ariz., Jan. 17.
Wood, Dr. H. W., owner and manager, Sedalia, Mo., Feb. 7.
Ward, Daniel J., actor, Worcester, Mass., Feb. 26.
Willard, Chas., actor, Chicago, Ill., Feb. 27.
Wragland, Florence, actress, Phila., Pa., March 7.
Wiley, Wm. J., manager, Fall River, Mass., March 13.
Warren, J. C., circus man, Manchester, N. H., —.
Wible, James C., vaudeville, March 25.
Waller, John E., vaudeville, Brooklyn, N. Y., April 10.
Wheeler, Dave H., agent and manager, Coney Island, N. Y., —.
Wendell, Jacob, Jr., actor, N. Y. City, April 22.
Wilson, Jos. B., actor, Chatham, N. B., April 6.
Williams, Mrs. Barney, actress, N. Y. City, May 6.
Wilson, Gladys E., vaudeville, Shanghai, China, March 16.
Withington, Geo. R., musician, Milford, Mass., —.
Whittingdon, Ida, opera singer, N. Y. City, May 26.
Weber, Albert, billposter, New Orleans, La., —.
Wildman, Fred J., agent, Chicago, Ill., June 4.
Whythe, Olga, chorus girl, Sea Gate, N. Y., June 11.
Wood, Oscar, author, Port Chester, N. Y., July 6.
Williams, Helen, singer, Chicago, Ill., July 3.
West, Chas., vaudeville, May 23.
Wilson, John, clown, Saskatoon, Can., July 25.
Wise, Frank, actor, Actors' Home, July 24.

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Watkins, Grant, showman, Melrose, N. M., June 20.
Williams, John C., actor, Phila., Pa., —.
Wright, Chas., actor, N. Y. City, Sept. 12.
Watson, Frederick, actor, N. Y. City, Sept. 16.
Winchester, Chas. A., musician, Belvidere, Ill., Sept. 15.
West, Mollie, actress, Bombay, India, —.
Wilkes, Paul Tupper, actor, N. Y. City, Oct. 31.
Wright, Fred, actor, Europe, —.
White, A. G., manager, Boston, Mass., —.
Woodroffe, Wm., showman, N. Y. City, Nov. 21.
Wyckoff, Helen C., actress, N. Y. City, Nov. 13.

Y

Young, Geo. S., actor, Jackson, Tenn., Nov. 4.

Z

Zimmerman, Jos. W., treasurer, Pittsburgh, Pa., Jan. 22.
Zoeller, Mrs. Tina, Brooklyn, N. Y., May 27.
Zenger, Max, composer, Munich, Ger., —.

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Barlow, Ed. P.	South Milford, Ind.
Bayne, J. T.	Altus, Okla.
Bonheur Bros.	Carmen, Okla.
Buffalo Bill-Pawnee Bill	Trenton, N. J.
Brown Family	Anderson, Ind.
Buckskin Bill Wild West,	Cambridge City, Ind.
Brown's United Shows,	717 So. Beach St., Syracuse, N. Y.
Braden, C. A.	Natchez, Miss.
Brown's, Ed., Overland Shows	Bath, Me.
Billie Boughton's Overland Show	Ambia, Ind.
Bailey's, Mollie's, Sons	Houston, Tex.
Burk's R. R. Shows,	Fair Grounds, Topeka, Kan.
Brown's Combined	Little Rock, Ark.
Brown-Parker's "Uncle Rufus" Co.,	8 West Twenty-seventh Street, Chicago
Carlin Bros., New Modern Shows,	Paschall, Pa., or 1316 So. 64th St., Phila.
Colorado Grant's	Sparta, Ky.
Clark Bros.	Atoka, Okla.
Cancie Bros., Shows	Latrobe, Pa.
Clark's United Shows	Alexandria, La.
Coulter, W. H.	Albany, Mo.
Collins, F. T., Wagon Shows	Stennett, Ia.
Cooley & Thom	Pt. Pleasant, W. Va.
Carlisle's Wild West,	547 W. 129th St., New York.
Conkling's Tent Shows	Matteawan, N. Y.
Campbell Bros.'	Fairbury, Neb.
Crawford's, Col.	Box 577, Red Key, Ind.
California Frank's Wild West	Augusta, Ga.
Cunningham Bros.	Leavenworth, Kan.
Canado Frank	Tipton, Ia.
Cole & Rice	Geneva, O.
Downie & Wheeler	Valdosta, Ga.
Dashington Bros.	Danville, Va.
De Castro's	Riverside Ave., Jacksonville, Fla.
Eisenbarth, E. E.	Marietta, O.
Elys, Geo. S.	Meridian, Tex.
Elstun's Dog and Pony Show	Kansas City, Mo.
Elzor, Fred	Garland, Pa.
Fiske, Dode	Wonewoc, Wis.
Freed, H. W.	605 Grand Street, Niles, Mich.
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Hagenbeck-Wallace Shows	Peru, Ind.
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Harris, Chas. N.	Schuylerville, N. Y.
Hall's, Geo. W., Jr.	Evansville, Wis.
Hargreaves'	Chester, Pa.
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Knight, C. H.	Dunkirk, O.
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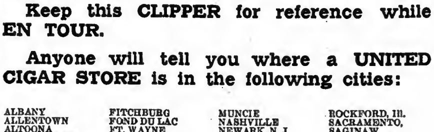

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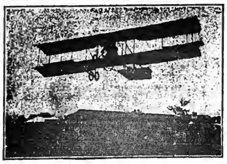

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PROF. SHIELDS, 1947 Broadway, N. Y.

OUT OF TOWN NEWS

Washington, D. C.—That great American animal, the ground hog, woke up, came out, and saw his shadow, and back he went, leaving the city in a cold Northwest blizzard, but it was not enough to prevent the amusement loving patrons to do their duty, as all the houses had a warm reception for all, and first class attractions with excellent business.

ACADEMY (J. W. Lyons, mgr.)—"The White Squaw" was enjoyed by large audiences week of Feb. 5. "A Kentucky Romance," with Beulah Poynter, week of 12; "The White Slave" week of 19.

BELASCO (L. Stoddard Taylor, mgr.)—John Mason, in "As a Man Thinks," seen for the first time in this city, was well received, and drew big business week of 5. E. H. Sothern and Julia Marlowe, in Shakespearean repertoire, week of 12; De Wolf Hopper and all star cast, in "Pinafore," week of 19.

COLUMBIA (Fred G. Berger, mgr.)—"College Hero," presented by amateurs for the benefit of Noel House, with five hundred in the cast, was a big success. Washington's society was out in full force, and capacity business ruled week of 5. Wm. H. Crane, in "The Senator Keeps House," week of 12; Geo. Evans' Minstrels week of 19.

NATIONAL (Wm. H. Rapley, mgr.) — Maude Adams, in "Chantecler," is one of the most elaborated productions ever seen here. Each and every one of the company are excellent in the cast, and the performance was fully appreciated and gratified the big business week of Feb. 5. Mlle. Emma Trentini, in "Naughty Marietta," week of 12; "Get-Rich-Quick Wallingford" week of 19.

CASINO (W. T. Kirby, mgr.)—With another unusual heavy program, it seems to be a question how far the walls of this house will stretch with capacity business, for such was the case week of 5. Bill week of 12: The Great Lind, Billy K. Wells, Walter Walters and company, Lew Wood, the Carbinos, and new up-to-date pictures. Sunday concerts draw capacity.

CHASE'S (Miss H. Winnifred De Witt, mgr.)—For enjoyable surprises one has only to attend the home of polite vaudeville, for the programs offered far surpass anything done in any previous season, as it has been one continuous season of capacity, week of 5. Bill week of 12: Carrie De Mar, "The Hold-Up," Billy Gordon and Nat Marx, the Berrens, Mr. and Mrs. Perkins D. Fisher, the Kaufman Brothers, Sprague and McNeece, and the photoplays.

COSMOS (A. Julian Brylawski, mgr.)—The regular up-to-date program of high grade vaudeville acts and pictures did as usual, capacity, week of 5. Bill week of 12: Gypsy Trio ("A Night in a Gypsy Camp"), Lorenzo Cox, John Dooley and Eddie Jones, Paoli and Cremonosi, Quigley and Adair, with Pathe's weekly review of current events. Sunday concerts drew big attendance.

GAYETY (George Peck, mgr.)—The Bon Tons, with a fine company, including Bert Baker, Lee Hickman, Babe Latour and others, pleased large audiences week of 5. The Bowery Burlesquers, with Harry Houdini, the handcuff king, as an extra attraction, week of 12. The Sunday concerts do well.

IMPERIAL (William G. Sheehy, mgr.) — The house is dark week of 12, but plans are making for an early re-opening.

LYCEUM (A. C. Mayer, mgr.)—The New Century Girls did big business week of 5. High School Girls week of 12.

MAJESTIC (Frank B. Weston, mgr.) — This house is still dark.

Lynn, Mass.—Central Square (Col. Willard G. Stanton, mgr.) "Pinafore," as presented by the William Wolff Opera Co., pleased large audiences week of 5, and for the week of 12 the company is seen in "Fra Diavolo." At the concert on the evening of 11 appeared Al. Meader, in recitations and impersonations; Dale and Clark, and Gordon and Stafford.

LYNN (Jeff Callan, mgr.)—Eileen De Roche, known as the "prettiest girl in Boston," is booked for this theatre week of 12, and a number of headline acts. Business good.

OLYMPIA (A. E. Lord, mgr.)—Under the present order of things there is now two new shows each week, and for the first half, beginning 12, was seen Theo and Camille La Jess, Cole and Hastings, Marteni and Frabini, Billy H. Jones, Smith and Champion, Norwood and Norwood, and Baby Mine. for 15-17: Al. Libbey, the Carlton Sisters, John W. Cowper, Ye Old Home Choir, Girard and Gardiner, Lillian Bordeau, and the Great Webster. Business continues good.

AUDITORIUM (Morison & Mark, mgrs.)—"The Rosary" drew packed houses for the week of 5, and it is being repeated the current week. "The Nest Egg" will be seen week of 19.

COMIQUE (M. Mark, mgr.)—Pictures and songs and the baby beauty contest are being seen by large audiences.

DREAMLAND (A. E. Hortsmann, mgr.)—The pictures and illustrated songs are being shown afternoon and evening. Good houses.

PASTIME (A. E. Loud, mgr.)—Good pictures and songs.

NOTES.—Monte Thompson, the well known theatrical manager, who resides in Salem, is slowly recovering from a serious illness........John A. Doyle, who was for many years doorkeeper at the Auditorium, is recovering from a serious illness. ......At the meeting of the Lynn T. M. A. Lodge, 4, the officers were installed and the annual banquet held. Moses A. Pickering, of Boston, one of the founders of the order, and John Thompson, another veteran member, were present and spoke. A social followed the meeting.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "Pinafore" Feb. 8, with all star cast, did good business. "Spring Maid" (return engagement), 9, had two large houses. "The Marionettes," 10, pleased. "A Night Off" 10, Jan Kubelik 12, "Seven Days" 13, Howe's moving pictures 15-17, "Belle of New York" (local talent) 19, 20, "The Follies" 21, 22, "The Grain of Dust" 23.

POLI'S (S. J. Breen, mgr.)—Bill week of 12: Princess Rajah, Vallecita and her Indian leopards, the Bison City Four, Three Bohemian Singers, Romalo Delano, Barry and Johnson, and Freeman and Dunham.

GILMORE (P. F. Shea & C., mgrs.)—Midnight Maidens 5-7. Harry Ward and Margie Hilton were big favorites. Business good. "The Crusaders" (motion pictures) 8-10, Banner Show 12-14, "The Goose Girl" 15-17, Runaway Girls 19-21.

NOTE.—Robt. J. McDonald, manager of the Gilmore, has been transferred to the Franklin Square, Worcester. The best wishes for his future success go with him from the many friends he has made while at the helm at the Gilmore.

Fall River, Mass. — Academy of Music (Geo. S. Wiley, mgr.) Thomas E. Shea and a capable company presented "A Man and His Wife," "The Bells," and "Dr. Jekyll and Mr. Hyde" last week, to good business, and gave great satisfaction. "Madame Sherry" 14, "Baby Mine" 19, Paul Marcel 20, 21; "The Fortune Hunter" 22-24.

SAVOY (Julius Cahn, mgr.)—Last week's bill headed by Stella Hammerstein and company, in "The Tyranny of Fate," was a strong one, and drew capacity houses at all performances. Bill week of 12: McWatters and Tyson, Buck Brothers, Gertrude Vanderbilt and Clay Smith, Jones and Clark, Nesmith and Sheridan, Great Johnson, Allen and Hughes, and Harrison Armstrong Players.

BIJOU (O. L. Benson, mgr.)—Vaudeville and motion pictures.

PREMIER (O. L. Benson, mgr.)—Vaudeville and motion pictures.

Lowell, Mass.—Opera House (Julius Cahn, mgr.) "The Fortune Hunter" Feb. 15-17.

B. F. KEITH'S (Will H. Stevens, mgr.)—Bill week of 12: Three Diving Girls, Rose Sharon and company, Mamie Remington and Picks, Hugh Lloyd and company, Pritzkow and Blanchard, Reno and Ward, Annela Primrose, and McAleavy Marvels.

MERK SQ. (James Carroll, mgr.)—Bill for 12 and week: Kendall Weston and company, Aerial Barkers, Madam Flower, and Lauder Bros.

ACADEMY OF MUSIC (W. T. Howley, mgr.)—For 12 and week: Fannie Hatfield Stock company, with La Don and Verelta and Louis Marks, Four Musical L'Aeolians, and William Gilmore.

NOTES.—The Pastime Picture Palace changed hands last week......All of the picture houses report "good business."

Lawrence, Mass. — Opera House (Julius Cahn, mgr.) "The Fortune Hunter" Feb. 19, "Seven Days" 21.

COLONIAL (John F. Adams, mgr.)—Dark indefinitely.

NICKEL (John R. Oldfield, mgr.)—Bill week of 12: Carlton Sisters, Bert and Lottie Walton, Great Henri French, Dan Maley, Smilletta Sisters, Magee and Kerry, and Jane Darrow and company.

NOTE.—John F. Adams, manager of the Colonial Theatre, has tendered his resignation, to take effect Feb. 11. Mr. Adams has filled the position of manager for several years, and by his pleasant personality he has endeared himself to the theatre-going public, who will greatly miss him, but will certainly join in wishing him the greatest success possible in his new venture. Mr. Adams intends to enter the real estate business in Lowell.

Taunton, Mass. — Park (Marie Kearns, mgr.) "Baby Mine" came Feb. 10. "The Fortune Hunter" 12. Owing to cancellations bookings have been limited, but the outlook is now good for many successes before the season closes. "Seven Days" will arrive 17.

NOTES.—The Whittenton Nickel Moving Picture House is making a big hit this week with "The Colleen Bawn."......The Broadway has been given over to amateur polo and roller skating......The Casino, Star, Columbia and Music Hall are all putting forth their best efforts to attract the public, and are doing well. Feature pictures are being shown at all the houses.

Oklahoma City, Okla.—Overholser Opera House (H. J. Moore, mgr.) Feb. 4, 5, Aborn English Grand Opera Co. was received well by large houses. "The Fortune Hunter" 10, 11; Sheehan Grand Opera Co. 13, "The Flirting Princess" 18.

FOLLY (F. M. Tull, mgr.)—Bill week of 11: Kip and Kippy, King and Lovel, Rose Kessner, Klein, Ott and Nicholson, and E. Allen Warren and company.

METROPOLITAN (F. O. North, mgr.)—North Bros.' Stock Co. presents, week of 5, "A Woman's Way." Week of 12, "Beverly of Graustark."

EMPRESS (Jack Boland, mgr.)—Showing four reels of the latest motion pictures, with orchestra and pipe organ recital.

Dallas, Tex. — Dallas Opera House (Geo. Anzy, mgr.) "Over Night" Feb. 7, 8. Aborn English Grand Opera Co. presents "Madame Butterfly" 9. "Lucia Di Lammermoor" matinee 10, "The Tales of Hoffmann" night 10.

MAJESTIC (O. F. Gains, mgr.)—Bill week 5: Les Salvaggis, Telegraph Four, Ray Belmont and Mattie Hart, Menlo Moore's "Rah! Rah! Boys," with Lorna Jackson, Alexander and Scott, and Four Casting Dunbars.

HAPPY HOUR (Ray Dalton, mgr.)—Week 5: Princess Musical Comedy Company, and motion pictures.

Petersburg, Va. — Academy of Music (M. L. Hofhaimer, mgr.) "The Cow and the Moon" Feb. 5.

LYRIC (Chas. O. Moss, mgr.)—Bill week of 5: Curtis Trio, Bessie La Mont, Eleanor Waring, and Ben Wilton. Business excellent.

VIRGINIAN (Roy Holstein, mgr.)—Motion pictures, to capacity.

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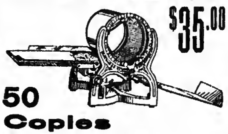

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Burlesque News.

Ruby Leoni a Life Saver.

On Thursday evening, Feb. 8, on her way to the Gaiety Theatre, Pittsburgh, while going through the alley from the Colonial Hotel, Miss Leoni saw a horse lying upon the ground and, as she approached, it tried to rise, but fell back as if unable. Her heart went out to the poor animal, lying as it was, and the weather near zero. She immediately went to the theatre box office and called up the Humane Society, who treated the matter first as a joke, but, on her insisting, they sent around a man to shoot the animal. Through the interference of the manager of the theatre and the stage hands, they got the horse upon its feet and led it to the police stables, where it was given a good meal of oats and hay.

Al. Reeves Tenders Andy Lewis a Banquet.

Andy Lewis was tendered a banquet by Al. Reeves and company, at the Terminal Hotel, Hoboken, N. J., Feb. 9, after the evening performance, it being Andy's birthday. The entire company attended. It is needless to say that everybody had a good time. Andy was kept busy reading telegrams wishing him the best in the world from his many friends.

Beatrice Harlowe's Cincy Hit.

Beatrice Harlowe was the dearest biped in the Ducklings, and she was the glorious surprise of the show, as given at People's, in Cincinnati. There were other broilers of more or less tender age and good lookers. The show was a high speed affair, and Madge Hughes and Margie Bennett helped it go some. Charles Boyle and Tony Kennedy provided the element of comedy.

Sim Williams' New Show.

Sim Williams has the entire book finished for his burlesque next season. Sim will have a real novelty show, including special scenery, elaborate costumes, and he promises one of the best shows on the Western wheel, several well known feature attractions having signed with him for next season.

W. C. Cameron, Actor-Manager.

Lew Secker has been unable to play his part with the Zallah Show, on account of losing his voice. W. C. Cameron, the manager of the show, has been playing the role, and made a big hit.

McDonald for Franklin Square.

P. F. Shea & Co. have transferred Robt. J. McDonald from the Gilmore Theatre, Springfield, Mass., where he has successfully managed the house, to the Franklin Square, Worcester. Mr. McDonald's successor for Springfield has not been named as yet.

Theise to Run Stock.

Stock burlesque will again be tried at the Gaiety, Albany, this time by M. M. Theise, who will open at that house Feb. 19, with Violet and Katherine Pearl at the head of the Permanent Stock Co. New burlesques will be presented each week.

Helen Van Buren to Be Featured.

Helen Van Buren, prima donna, with the Sim Williams Ideals will be featured over the Western wheel next season.

NOTES.

THERE ARE few laymen who are better known in the burlesque business than J. F. Downes, the popular sales manager for the Wood, Harmon Co., of New York. Mr. Downes is known to almost every principal in burlesque, and has been the means of putting many an amateur investor on the right side of the game. He was a visitor to the Rose Sydell Show last week, and brought to W. S. Campbell and his charming wife, Rose Sydell, the interesting news of a big jump in the value of some of their recently purchased Brooklyn real estate. Last Summer Mr. Campbell made some purchases of property in the addition known as Rugby, which, through the now certain erection of a subway continuation, has jumped nearly three times its purchase value. It's funny that such luck always seems to come to those who are already well supplied with the riches of this earth. Mr. Downes visited the Rose Sydell Show during its Boston engagement, and was the guest of W. S. Campbell and Miss Sydell.

FRED NOLAN, of the team of Murphy and Nolan, joined Lew Watson's Cozy Corner Girls Co., at Cook's Opera House, Rochester, replacing Chas. Mack, who went to join his wife at Chicago, where they intend to play vaudeville for the rest of the season. Fred went on to give his first show at Rochester, and was a big hit, and only had one rehearsal.

MICKIE O'BRIEN, the popular chorister, whose writings for a theatrical paper caused such a comment a season ago, is still with the Rose Sydell Show, but will close in a few weeks, probably when the show plays the Gayety, Philadelphia. Mickie is an all the year round trouper, and can usually be found behind a candy wheel or jewelry spindle in the Summer months with some circus or carnival company.

LA NETA, "The Girl in Red," is the extra added attraction with the Miss New York Jr. Co., at the Standard Theatre, St. Louis, this week, and week of Feb. 19, with same company, at the Empire, Indianapolis.

ANNIE MORRIS, who has been doing an act with Vinnie Henshaw, with the Rose Sydell Show, closes with that company at the Olympic, New York. Miss Morris will probably return to vaudeville.

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BURLESQUE NEWS

GET YOUR BURLESQUE REVIEWS AND NEWS FRESH EVERY WEDNESDAY.

ZALLAH'S OWN COMPANY.

Miner's Eighth Avenue, Feb. 12.

"A DRESS REHEARSAL AT THE FOLIES BERGERE."

Cast:

Bill Jenkins	Tom Barrett
The Musical Director	Harry Bentley
Grace La Rue	Mae Rose
Kathleen Clifford	May Belle
Ada Lewis	Leatha Keeney
Elizabeth Goodale	Peggie Fahr
Otis Harlan	Lew Seeker
Laddie Cliff	Ralph Samona
Mons. Marcel	Falardo
Mlle. De Beryl	Sophie Artz
The Electrican	Harry Artz
The Property Man	Ike Wall

"THE UNKISSED ORIENTAL."

Moe Ginksky	Harry Bentley
King Dough Dough	Falardo
Prof. Lambert	Lew Seeker
Rory O'Rourke	Tom Barrett
Susan Snooks	Peggie Fahr
Lulu Lambert	May Belle
Betty	Mae Rose
Jimmy Item	Ralph Samone
Hassan	Leathe Keeney
Princess Zallah	Zallah

Chorus: Florence Wall, Sophie Artz, Margaret Morris, Lottie Gibbons, Anna Bentley, Lillian Kirby, Flo Willard, Marie Walsh, Geraldine Fleming, Mone Choate, Frances Le Roy, Dolly Wallace, Dorothy Levazo and Nell Coggey.

Dancing Dolls: Ethel White, Florence Celeste, Minnie Phillips, and Dora Harris.

Olio: Falardo, the instrumental ventriloquist; Tom Barrett and May Belle, in a comedy sketch, "The Suffragettes;" Mae Rose, the high-voltage comedienne; Mlle. Vortex, the aerial Venus.

Zallah's Own Company, presenting a stalwart burlesque show, opened at Miner's Eighth Avenue Feb. 12, to a good house, and it is a most entertaining burlesque troupe. Zallah has an aggregation of funny comedians, clever principals and a bunch of pony and show girls that stand out. The burlettas, by Geo. Totten Smith, are cleverly written, combining real comedy, funny situations and many novel ideas. The song numbers used in the show are catchy and nicely costumed, the chorus working with a snap, in good voice and fine form throughout. Zallah, who is the real feature, offers her Oriental dance as the closing number with the show, and is a dancer that stands alone as an artistic, graceful and fascinating exponent of the ancient Turkish dance.

Tom Barrett carried the show along with his able performance. Harry Bentley, in Dutch and Hebrew characters, was a big hit, handing out abundance of laughs. Falardo, a performer of many accomplishments, was a real feature. Ralph Samone is a clever little fellow who can play a part and knows how to sing.

W. C. Cameron, the manager of the show, proved that he was also an actor of no mean ability. Mr. Cameron played Lew Seeker's part, Mr. Seeker being laid up with a bad throat. Mae Rose, the soubrette with a winning way and a pleasing voice, captures her audience at sight, and May Belle must be put down as a real hit.

Leathe Keeney was a charmer, and Peggy Fahr an encore winner and a favorite.

The opening number, by a handsomely costumed chorus, "Down to the Folies Bergere," was nicely put over by the girls. "I Want to Hear a Yankee Doodle Tune," sung by May Bell, was another good number. Leatha Keeney fed them a Spanish number, which was prettily sung and nicely worked up by chorus. "Do It Now," by Mae Rose and Ralph Samone, introduced a neat dancing finish. "The Boulevard Glide," by May Belle and chorus, was a fast number. "Under the Pretzel Bough," sung by Harry Bentley, with Falardo, W. C. Cameron, Tom Barrett and Ralph Samone, was a winner. Mae Rose pleased again with "The Mississippi Dip." The girls totaloed and bear-catted in fine style.

Peggy Fahr sang "Love Me" as it should be sung. The rope-skipping dance by the dancing dolls, Ethel White, Florence Celeste, Minnie Phillips and Dora Harris, was nicely done and received numerous encores. "Faust," by entire company, was a good closing number.

Falardo opened the olio with his new combination instrumental and ventriloquial act, working with a figure, and introduced his imitations of band and orchestra instruments. His wonderful ventriloquial work was a real novelty and would be a feature on any bill.

Tom Barrett and Mae Belle were next seen in a comedy skit, "The Suffragettes." Good comedy, excellent songs, dancing and character changes made this act one worthy of the many encores they received.

Mae Rose, in a beautiful creation of green, opened with "I Want a Girl," then to "Fiddle Up," and closed her act with "Do a Little Something for Me." With her winning way, pleasing personality and good voice, she was a big hit. Mlle. Vortex, the aerial Venus, presented a novelty thriller, doing a combination trapeze and tooth grip act, and held the audience spellbound with her hazardous feats. As a finale she grips a bit on a wire with her teeth and swings out over the orchestra. This is one of the best olio acts in burlesque.

The closing burletta, "The Unkissed Oriental," opened upon a pretty Oriental scene. A good ensemble number by the chorus in Salome costumes was sung nicely. A tambourine dance by the dancing dolls was very good. May Belle and Ralph Samone, singing "I Want a Pal Like You," was a clever little number nicely sung. Harry Bentley sung several good parodies. Harry has a regular voice and put over the classics in fine form. "A Jolly Tar Like Me" was another song well sung by Harry. "I Know Just What to Do," by Mae Rose and chorus, was another applause getter. Zallah, in her beautiful Oriental dancing classic, closed the show, and her movements were certainly class.

The entire show from start to finish holds the interest of the audience. The scenery shows the fine work of a master scene painter. Magnificent costumes and electrical effects make this show one worth going a long way to see.

◆

ROBINSON CRUSOE GIRLS (Eastern).

Columbia Theatre, Feb. 12, 1912,

Presenting

"LOST—A MILLION DOLLARS."

The cast:

Lushington Skates	Charles Robinson
Jack Salvesmearer	Harry Hills
Mike Clancey	Patsey Barrett
John D. Morganbilt	Charles Dunn
Rostant Chanticler	Bernard Woods
John Conklin	Jack Dean
Versa Tility	Ollie Woods
Besrie Taffington	May Bernhardt
Pauline Kasekoff	Ida Emerson

"THE GAY SKYLARKERS."

Solomon Sox	Charles Robinson
Michael McGraft	Patsey Barrett
Pinkorton Barker	Harry Hills
Percy Nothingmuch	Charles Dunn
Tid	Dena
Slippem	Jack Dean
Antonio Gatti	Jack Dean
Bobby Hodge	Bernard Woods
Sparker Plug	Harry Kane
Faker	Joe Tate
Menda Sox	May Bernhardt
Baby Wise	Olive Woods
Tourist	Freda Lehr
Nerva McGraft	Ida Emerson

The chorus: Eunice Podl, Lottie Von Bremen, Vivian La Verne, Mabel Leoa, Lillian Lawrence, Vivian Davidson, Evelyn Earle, Sadie Young, Mabel Lea, Dora Marshall, Ethel Rogers, Madolyn Fredericks, Margie Conboy, May Merriland, Carolina Fiske, Freda Lehr, Irene Halliday.

Appearing before a large sized audience, Charles Robinson, with his excellent organization, began their first New York engagement this season, Monday matinee. The opening piece, which gives Mr. Robinson ample opportunities for fun-making, is the same as presented last season. His assisting company, principally Ida Emerson, Harry Hills, Patsey Barrett and Ollie Woods, pleased in their different characters. A few of the musical numbers include: "Jungle Glide," "When You're in Town," "Fly, Fly, Fly," "Mary Mine" and "Under the Raspberry Trees." The specialties are Patsey Barrett and Chas. Dunn, Irish comedians; Ida Emerson and Harry Hills, comedy and songs; Charles Robinson, in his clever specialty, and, as an extra feature, Woods and Woods Trio, in a playlet entitled "An Elopement by Wire." The burlesque, "The Gay Skylarkers," is entirely new, and was written by Charles Robinson and Matt Woodward, employing the whole company to good advantage. It will be fully reviewed in next week's issue.

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Here Are the Cracker Jacks.

FEB. 5, 1912.

DEAR MR. EDITOR—Would you kindly give me space, for I come, not to prove what Brutus—I mean Al. Reeves—spoke, but to say what I do know, for Cæsar—I mean Al.—was ambitious, but I must take a little from "Give me credit, boys," and add to the laurels of the Cracker Jacks, for the Cracker Jacks holds the record at the Star Theatre, Brooklyn, made three years ago in August, and I doubt whether it will ever be beaten, and we had no blizzard, but could fry eggs on the sidewalk and boil potatoes on the car tracks, and should anyone care to doubt my statement, the books and receipts are on record at the Star Theatre. But business has been great, and just closed at the Gayety, Washington, to a phenomenal week, and Friday night playing the biggest house and largest receipts in the history of the house, turning away 1,000 people; standing in balcony, 300, at 25c.; nearly 400 at 50c., downstairs, and putting 150 on the stage at $1 a head, and it wasn't a good day for standing, either. These are facts, not fiction, and can be substantiated if necessary, and with the permission of the Columbia Amusement Co., will give you figures. So with these few remarks and success to all, give the Cracker Jacks a little credit, boys. Yours truly, HARRY LEONI, manager Cracker Jacks.

The Queens in Cincinnati.

Harry Koler and Al. K. Hall are a couple of king comedians, who take a few tricks themselves in the great game for favor played so well by the Queens of the Jardin de Paris. This attraction did splendidly during the Cincinnati engagement, at the Standard. Grace Du Bois, Rose De Mar, Margie Catlin and Mae Melbane were four queens who dealt out pleasing hands. A bicycle stunt by Sid and Edith Frantz made the crowds gasp.

Rankin D. Jones Dead.

Rankin D. Jones, senior member of the firm of Jones & Jones, attorneys for the Empire theatrical circuit and the Hueck Opera House, Cincinnati, O., died at his home in that city, Feb. 6, as the result of a stroke of apoplexy. The deceased was prominent as legal adviser for theatrical and hotel interests for many years, and was trustee for the estate owning Sinton and Burnett hotels here. He was sixty-five years of age.

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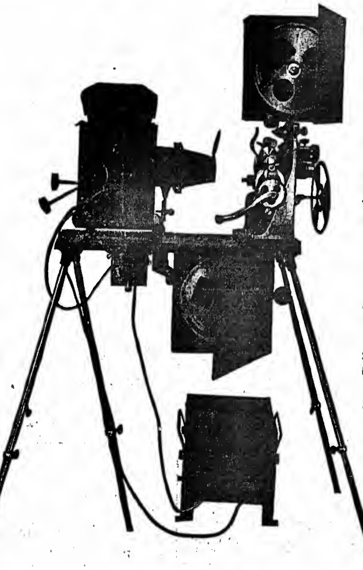

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Feb. 23—Children Who Labor, by Ethel Browning. (Produced in co-operation with National Child Labor Committee.) 1,000 feet. Dramatic and Educational.
Feb. 24—New York City Street Cleaning, 425 feet. Descriptive. The Lost Kitten, 575 feet. Comedy.
Feb. 27—How Motion Pictures Are Made and Shown, 1,000 feet. Descriptive.
Feb. 28—My Double and How He Undid Me, by Edward Everett Hale, 1,000 feet. Comedy.
Mar. 1—Tony's Oath of Vengeance, 1,000 feet. Dramatic.
Mar. 2—A Cowboy's Stratagem, 620 feet. Comedy. The Jam Closet, 380 feet. Comedy.
Mar. 5—Lost, Three Hours, by Ethel Browning, 1,000 feet. Comedy.
Mar. 6—The Yarn of the "Nancy Bell," by Sir W. S. Gilbert, 970 feet. Comedy.
Mar. 8—The Heir Apparent, by Marion Brooks, 1,050 feet. Dramatic.
Mar. 9—New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden, N. Y., 540 feet. Educational. The Patent Housekeeper, 460 feet. Comedy.
Mar. 12—The Baby, by H. B. Marriott Watson, 1,000 feet. Comedy.
Mar. 13—Her Polished Family, 1,000 feet. Comedy.
Mar. 15—For the Commonwealth. Produced in co-operation with National Committee on Prison Labor, 1,000 feet. Dramatic.

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OUT OF TOWN NEWS

Louisville, Ky.—Macauley's (John T. Macauley, mgr.) Blanche Bates, in "Nobody's Widow," was attended by large crowds, Feb. 5-7. Montgomery and Stone, in "The Old Town," played to largest business of season, 8-10.

SHUBERT'S MASONIC (J. J. Garrity, mgr.)—Wilhelm Bachaus in recital, 7. Coming, "The Gamblers."

WALNUT (C. A. Shaw, mgr.)—Hanlon's "Fantasma" drew well for week of 4. "At the Mercy of Tiberius" week of 11.

AVENUE (M. A. Shaw, mgr.—"Ten Nights in a Bar Room" week of 4. "Through Death Valley" week of 11.

GAYETY (C. T. Taylor, mgr.—Geo. Stone, in the Social Maids, played to big business week of 4. Joe Hurtig's Taxi Girls week of 11.

BUCKINGHAM (Horace McCrocklin, mgr.)—Henry P. Dixon's Big Review proved a big success for week of 4. The Gay Widow week of 11.

KEITH'S (J. L. Weed, mgr.)—Bill week of 11: The Courtiers, Bowers, Walter and Crooker, Avon Comedy Four, Horton and La Triska, Cummings and Gladden, Harry Seeback company, and Iza Hanlon and company.

HOPKINS' (I. Simon, mgr.)—Bill week of 11: Goldsmith and Hoppe Henley, Woodley and Henley, Australian Alberto, Herbert-Germain Trio, and Holmes, Wells and Finlay.

NOTE.—The various picture shows continue to good business.

Omaha, Neb.—Brandeis (W. J. Burgess, mgr.) "Naughty Marietta" Feb. 11, 12, "The Girl of the Golden West" 15, "The Third Degree" 16, 17.

BOYD (Frank Phelps, mgr.)—"Madame X" 15, 16, 17, Lombardi Grand Opera Co. 18-24.

AMERICAN (Wm. Warren, mgr.)—Week of 11, Woodward Stock Co., in "The Warrens of Virginia."

GAYETY (E. L. Johnson, mgr.)—Week of 11, the Honeymoon Girls.

KRUG (C. A. Franke, mgr.)—Week of 11, the Merry Burlesquers.

ORPHEUM (W. P. Byrne, mgr.)—Bill week of 11: Blanche Walsh, Les Fread-Nad, Mr. and Mrs. McGreevey, Harvey, De Vora Trio, Siegel and Mathews, Masie King and company, Bob and Tip Trio.

NOTES.—Manager W. J. Burgess and wife are sojourning a few weeks in California......Ed Lee Wrothe, who is at the Gayety this week, is an old Omaha boy, and his homecoming this week has been the occasion of many festivities and crowded houses at the Gayety...... Eva Lang, of the American, has been confined to her room the past two weeks, but is now convalescing.

Denver, Colo.—Broadway (Peter McCourt, mgr.) "Rebecca of Sunnybrook Farm" Feb. 12 and week.

ORPHEUM (A. C. Carson, mgr.)—Bill 12 and week: James O'Neill, Charles F. Semon, Ray Samuels, Rice, Sully and Scott, Puck and Lewis, Barnes and King, and Juggling Burkes.

TABOR GRAND (Peter McCourt, mgr.) — "The Prince of To-night" 11 and week.

EMPRESS (Burt Pittman, mgr.)—Bill 10 and week: Vilmos Wesiony, Sullivan and Pasquelena, Phillips and Merritt, Art Adair, Combis Brothers, and Mme. Bartholdi's cockatoos.

CRYSTAL (Harry Beaumont, mgr.)—Bill 10 and week: Ten Georgia Campers, Martell Family, and Dixie and Southern.

Logansport, Ind.—Nelson (C. A. Holden, mgr.) "Louisiana Lou" drew capacity Feb. 7. "Girl of My Dreams" (return) 13, "The Gamblers," "Mutt and Jeff," and a number of other good attractions are booked for the near future.

BROADWAY (Mrs. Dollie Dam, mgr.)—Knickerbocker Stock 12-17.

CRYSTAL (Jno. S. Barnes, mgr.)—"White Slaves" 12, 13. This attraction is under the management of Thos. Hardy, formerly manager of this theatre, and if negotiations now under way are carried out he will again assume the management of this popular theatre.

TOKYO (Lockman & Rife, mgrs.) — "Mexican Bull Fight" 18. Mrs. E. W. Lockman and Earl Rife offer spot light duets as an extra attraction each Friday evening.

COZY (Harry B. Elliott, mgr.)—"East Lynne" 16.

NOTES.—All the picture theatres report good returns......Geo. Bush, manager of the skating pavilion and picture theatre, at Royal Centre, Ind., reports that returns are excellent......The Minneapolis Symphony Orchestra will appear in this city March 11.

Lafayette, Ind.—Dryfus (Ora Parks, mgr.) "Louisiana Lou" Feb. 10, Elsie Janis 15.

FAMILY (D. W. Maurice, mgr.)—Bill week of 12: Ethel Young, Linton and Lawrence, Reed Bros., Seven Russells, Williams and Sterling, Harry Eldon and company, Exposition Four, Prince and Deerie, Manuel Alexander and company, and Dalto, Frazee and company.

VICTORIA (A. Gollos, mgr.)—Loretta Kruger and Billy Priest, and the photoplays.

NOTES.—Maud Powell, violinist, will appear March 12, at Fowler Hall......The La Purdette, Lyric and Arc report good business with pictures and songs......Charlie Haety, "The Hoosier Boy," visited with his family here, the week of Feb. 6, after a season of twenty weeks in vaudeville.

Racine, Wis.—Racine (Hill Andress, mgr.) "Brewster's Millions," Feb. 6, drew largely. "The Country Boy" 10. Christine Miller and company, in benefit, 18, for Racine Chorni Co.. Lorens Bros. 19 and week.

BIJOU (F. B. Stafford, mgr.)—Bill week of 12: C. A. Bigney and company, "The Human Fish;" Lawrence and Edwards, Lillian Sisters, Rudolphy and Davee company, Hoyt and Marion, Brooklyn Comedy Four, the Great Francella and company, Mons. Dale, Dunn and Hughes, and Le Witt and Ashmore. Business excellent.

NOTE.—Nina Cole, now playing at the Bijou with Hawkins, Cole and company, in the comedy sketch, "A Prophecy," was formerly treasurer of the Bijou Theatre at Green Bay, Wis., of the Bijou circuit, but for past three years has been in vaudeville.

Waco, Tex.—Auditorium (Aaron Laskin, mgr.) Francis Wilson, in "The Bachelor's Baby." Feb. 3; "Over Night" 5, the Aborn English Grand Opera Co., in "Madame Butterfly," 12.

NOTES.—For the past month there has been little or no business in theatrical lines, due to an epidemic of meningitis........Theatres, moving picture shows and even churches were closed. ......The different moving picture shows have now re-opened, and business is picking up.

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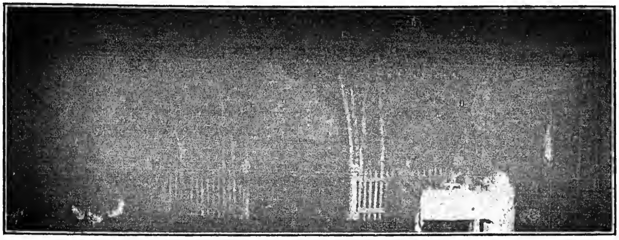

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THE CIRCUS FEVER.

BY HARRY LA PEARL.

Nearly all show people are acquainted with the circus fever. For the benefit of the few who do not know what it is I will try to explain. It is not like the malaria or typhoid.

It is a disease very different from any other I know. It has had doctors, managers and scientists guessing for years in regard to a cure, but so far they have been unable to discover same. Strange to say, it is a very serious disease, but does not prove fatal, as it only has a tendency to make the patient feel ambitious.

One usually notices the symptoms in the Spring—it causes you to imagine you can see elephants, smell blue paint and hear brass bands. If you have the ailment very seriously you undoubtedly will see your imaginations in reality.

The only real cure for circus fever is old age or too much prosperity, and still in the years to come it very often manifests itself in various stages.

Once a trouper you always carry that tender spot for some return engagement. It isn't always as pleasant as we picture in our mind's eye. Very often the weather is very disagreeable and we experience some unpleasant situations. Well do I remember, while with the B. & B. Show, the muddy lot in Charlotte, N. C. After the show was loaded at night an elephant was discovered stuck in the mud, and it required nineteen stake pullers to hoist his trunk, thus enabling him to meander on his way to the cars. But withal it is a merry life.

I told the story about the elephant and his trunk in the menagerie and it made the lions roar. I have been asked very often in the Summer what we circus folks do in the Winter. Some are comfortably seated by the fireside in some country village. Some are playing vaudeville, while others are trying their best to weather the storm. The last mentioned are the greatest sufferers from the circus fever.

I am well acquainted with a party who thought he was cured of the fever, so wanted to go into vaudeville the worst way. He took out a big act, but it was not as much of a success as he anticipated. Being good-hearted, he thought everybody was entitled to a living, so he is now aiding the storage company in meeting their ends. I entertain no doubt that he will be a sufferer of the dreaded disease in the near future.

For the benefit of all, from a financial standpoint, let us hope the circus fever has a long and successful year, with plenty of victims.

◆

HAROLD ROSSITER NOTES.

Haynes, Sleight and Dennison, in their sketch, "The Campus Dream," are using a corking good song from the catalogue of Harold Rossiter, entitled "Down in Melody Lane."

Carita Day, doing "The Dance With the Dummy," is using a new Rossiter song, entitled "Come With Me to Spooney Land."

Bogart and Nelson are "cleaning up" with a new song, written by George Moriarity, entitled "Remember Me to My Old Gal."

The Three Lyres, playing the Orpheum circuit, have added a new song to their act, and report that it is a hit with them. The number is "Remember Me to My Old Gal."

◆

J. A. FORSTER MUSIC CO. NOTES.

The Misses Ryan and Kollen have improved their act a great deal by using "At the Ragtime Ball."

Kennedy and Stangley Sisters are introducing over the Sullivan & Considine circuit "At the Ragtime Ball," and "Garland of Old Fashioned Roses," with great success.

Hagehara Sotiro, the Japanese equilibrist, is using "Dream of the Fairies Waltz" in his act, and is making a hit, as the music just suits his work.

Grace Densmore is singing "At the Ragtime Ball" with great success.

Flo Collier is singing "At the Ragtime Ball," and "Gee, But It's Great To Be Loved."

Morton and Bryan are using "Garland of Old Fashioned Roses," and "At the Ragtime Ball," and are making a big hit.

George Jackson, formerly of the Empire Trio, is scoring tremendously with "At the Ragtime Ball," down South.

Beck and Preston are meeting with success in their rendition of "At the Ragtime Ball," and they report that it has outdistanced anything that they have ever used. Miss Preston, who is also using "Garland of Old Fashioned Roses," declares it the most effective ballad she has ever used.

Fred Elliott, with his musical conception, "The Musical Broom," is featuring "Garland of Old Fashioned Roses," and meeting with unqualified success.

The College City Quartette have added to their repertoire "Ragtime Ball," and claim that it is going to be one big hit.

The Three Southern Roses are using "Garland of Old Fashioned Roses" around Chicago, and there is nothing to be said regarding the way they put the song over. One night last week they took nine encores with the song.

◆

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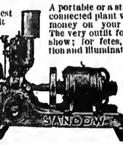

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In granting the certificate Justice Gerard says he does so because a question of law requiring the review of an Appellate Court is involved.

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Pronounced by press, managers and public to be a clean-cut comedian, using legitimate means to secure big results. Not imitating anyone—just creating a character that pleases the public. Not trading on anyone's name—digging for himself. All business communications to my home address, or en route "Follies of the Day."

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Playing as extra added attraction for Empire and Columbia Circuit. Always original. Making good and getting the money. All communications for open time to my home address.

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RELIABLE EXPERIENCED PEOPLE SECURED FOR ALL BRANCHES OF THE PROFESSION

FIRST WOMAN ON ENGLISH STAGE.

From the Westminster Gazette.

Jan. 3 was an important anniversary in the development of the British drama, for upon this date in 1661 Pepys went to the Clare Market Theatre, saw the "Beggar's Bush" well performed, and records "the first time that I ever saw women come upon the stage."

Previously all female parts had been taken by boys or young men. The change was probably suggested by Charles II from his continental experience, and arose from an amusing episode. The king had gone to the theatre "before his time," and finding the actors not ready, asked for an explanation, whereupon he was gravely informed that "the queen had not shaved yet!" As the merry monarch loved to laugh at a jest as well as to make one, the excuse was accepted and a reform initiated.

EDDIE TURNEY

Doing well Care of CLIPPER

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2 BIG SHOWS

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Breaking the Record for Laughs

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LEADING CHARACTER ACTOR

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The Minstrel Basso and The Happy Soprano

HARRY L. COOPER

"HAPPY HEINE"

Principal Comedian

With SIM WILLIAMS' IMPERIALS

SEASON 1911-12

ROENE

A Feature with Sim Williams' Imperials

THE ENGLISH SHOW SHOP.

BY FRED "EQUES" MARTIN.

A show shop is generally an empty premises situated in some busy thoroughfare, where you can view a freak or peculiar performance for one penny—two cents. Sometimes twopence is charged for admission.

Covering the window from floor to ceiling is a large, typically English show painting in oils, fixed in two split rollers. On the canvas is portrayed an exaggerated likeness of the wonder within, surrounded by all the crowned heads of Europe who, forgetting the dignity of their social position, are literally fighting to shake hands with it. Around the throne on which the vagary is seated are pictured a number of old gentlemen with long hair and white whiskers, holding watches in their hands. They are doctors. All show painting doctors have long hair, white whiskers and watches in their hands. Why this is so I cannot say. Perhaps they are gambling on how long it will be before the regal auditors are plunged into an international fiasco over first right to shake hands with the "penny show star."

In the window of the shop are large cards bearing such untruths as "Engaged at an Enormous Salary," "Money Returned if Not Satisfied," "Doctors Specially Invited, Free," "From the World's Fair, Chicago."

Dozens of these shop showmen are ignorant of Chicago's location, but they know there was a "World's Fair" there once, and are very proud of it. In fact, the English showman is very proud of America altogether, and many talk with a home-grown nasal twang that is as strong as an East wind when they commence to talk with you, but it wears off during the course of the conversation.

At the door stands a seedy looking individual with a piece of cane in his hand for introduction to small boys who pass critical remarks on the show. He is known as a "doorsman" to his employer, but prefers to describe himself as a "lecturer." He has a fine air of patronage and finality, and addresses his auditors as "People."

Almost every "doorsman" has the same spell, which runs something like this: "Forward, people, no waiting, one penny admits all classes. A sight for a lifetime, must be seen to be believed. If not as represented, your money returned with the same freedom and civility as we take it at the door. Hurry up if there are any more. On view the moment you enter, we don't wait for large parties to assemble before 'commencin'.'"

Then Pomponious Demosthenes will strike the door, whistle, or shout to a gentleman inside behind the painting, who will proceed to grind tabloids of "Hiawatha," "Bill Bailey," or some other impious musical monstrosity out of an asthmatical piano-organ.

No matter wherever you encounter the shop show "doorsman," or whatever attraction he is engaged with, his tale is the same. For his services he receives the princely remuneration of £1 ($5) per week, which is payable in nightly instalments.

Beside the painting sits the boss of the shop, taking money. The "doorsman" does not handle the takings, but he counts every person that enters, as he is invariably employed by the "novelty," who is in many cases engaged on sharing terms. Inside the shop, perched on a large packing case that is covered with a cloth, and perhaps additionally decorated with a bilious looking Union Jack flag, sits the freak, reading, until the gentleman at the door deems the audience within large enough for him to "lecture" to. Then, with swaggering gait, he walks down the shop to where the crowd has gathered round the freak, and begins: "Now, people, if you'll stand a little further back, I'll introduce this wonderful sight to you." Then the freak beams at the audience, while the doorsman proceeds to show off its peculiarity, and records a short account of his or her life, concluding with, "Now, people, for those of you who would like to know more about the life of this wonderful freak of nature, a little book 'as been written, givin' you the 'istory from birth to the present day. On the front is a picture taken from a photo. The price of the work is a copper coin, a penny. Every purchaser is allowed the privilege of shaking 'ands with the wonder." When the audience is supplied with the book, he announces, "All over this time, thanking you for your kind and polite attention. Trusting you will recommend it to your friends as you 'ave found it—a truthful and a 'onest one. The lady (or gentleman) will now wish you one and all good-night." "Good-night and thank you one and all," squeaks the wonder. The boss, who is still inside the doorway, hearing that the show is concluded, addresses the youngsters round the door something in this style, "Git back there, you boys; 'ow many more times am I ter tell you? D'yer think I'm a 'hice' cream merchant an' goin' ter give tasters away—nip orf!"

The doorsman giving the organ gentleman a signal to resume, rushes to the door with "Now they're just comin' out. Enquire the character of the exhibition as they retire from the bildin'.

When the audience has vacated the shop he recommences his first oration, and so on until closing time.

There are no agencies for freaks in England at present, though the late Count Orloff controlled one some years ago in Liverpool. About the same time, one was opened in London, but shortly after its inception proved itself an unprofitable undertaking.

Salaries range between fifty shillings (twelve dollars) and four pounds (twenty dollars) per week. In many instances, the "novelty"—as shop shows are generally termed—can have the preference of a salary or a half share of the takings at the door. When on sharing terms, the rent of the piano-organ, and several other minor expenses have to be divided with the proprietor of the shop. The receipts of a show shop largely depend on its location. Some streets that a stranger would consider ideal for such a business, would prove utterly useless. The Jews are good supporters of a show, and, as a sequence, they have had almost every novelty in the country in Whitechapel, the Jewish quarter of London.

The "shopping season" is at its best in the Winter, because then the people confine themselves to the brilliantly lighted thoroughfares of the city, while during the two Summer months they go out into the parks and country walks located on the outskirts.

Business does not commence until seven o'clock in the evening, and concludes about half-past ten. On Saturdays they commence at one o'clock, and remain open as long as audiences continue to come. There is no such thing as a license required for a shop show, and this method of exhibition has been freely adopted by showmen until it has become quite an important factor of the show business of England. In bygone years it has proved the theme of many fortunes, in fact, to-day it is the principal, I might say, only method of exhibiting freaks. There is no side-show attached to the English circuses, the proprietors being of the opinion that such an addition would prove detrimental to the receipts of the circus proper.

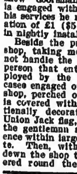
It is not every novelty that has strong attractive powers; different classes of freaks attract different auditors. Midgets will bring women and boys. Fat girls, which are invariably exhibited as "Norfolk Dairymaids," are decidedly a masculine magnet. The "kie," or wild man show, produces audiences of men and boys. But with all these shop shows business could be immensely increased if the proprietor would engage a fluent outside speaker. The everlasting banality of the English "doorsman" of course has nothing in it to arouse the attention of the people.

Shops have now become very difficult to procure owing to the practices of unscrupulous showmen, who shatter the prospects of the business in the following manner.

A shop to let in a good locality is sighted by one of these gentry, who proceeds to the estate agent's office to inquire the rent. He will pose as a merchant who is desirous of opening a business in the district, and eventually take the shop for three months, paying one instalment of the rent for that period, which entitles him to the key. His next move is to put in a "kie" show, which always has a disastrous effect on the future letting of the shop and the business of the adjoining premises. This brings the estate agent round, who immediately gives the showman notice to quit. The showman ignores this and offers the agent his next week's rent, which, in the just plentitude of his indignation, he refuses. The showman has a witness to the refusal of the rent, and says he will not accept notice. The agent will go away, and the next week put the bailiffs in possession—or try to. But the wily showman has anticipated this and keeps the place bolted and barred until six o'clock P. M., the legal recognition of sunset, when the bailiffs are forced to retire from their vigil outside the shop, as after sunset it is illegal to effect an entry.

So the showman opens and does his evening's business as he would have done if he had acted honorably.

One showman, who had been a big business man formerly, and knew every loophole in the law, several years ago had shops all over London in this way. He never lived on the premises, but in good style in the West End. I have known him to saunter down the street of an evening, immaculately dressed, and, as the bailiff's men were going away, stand on the opposite side of the road, hold the key up in front of them and smile. Landlords have frequently given him a handsome sum to give up possession and a receipt of payment to date for the rent he owed.



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You can, I know it, because I have reduced 25,000 women and have built up as many more—scientifically, naturally, without drugs, in the privacy of their own rooms; I can build up your vitality—at the same time I strengthen your heart action; can teach you how to breathe, to stand, walk and relieve such ailments as nervousness, torpid liver, constipation, indigestion, etc.

One pupil writes: "I weigh 83 pounds less, and I have gained wonderfully in strength." Another says: "Last May I weighed 106 pounds, this May I weigh 126, and oh! I feel so WELL."

Write to-day for my free booklet.

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NONETTE'S

"THE GREAT AND ONLY"

GREATEST SUCCESS

"I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

N. B. This song, just like "Meet Me To-night in Dreamland" and "Some of These Days, is getting the press notices. What this song is doing for others, it will do for you. You can be the "hit" of any bill, if you use this song!

BIGGEST HIT IN NEW YORK—RIGHT NOW—ANY "LIVE" ONE WILL ADMIT IT!

MAMMY'S SHUFFLIN' DANCE

BY GILBERT AND GIDEON

BIGGEST "MOON" HIT SINCE "SILVERY MOON"—by HARRY I. ROBINSON—SONG CLASS, EH?

LET'S MAKE LOVE while THE MOON SHINES

One of the Comic Coon Song "Hits" of the Season

"WHEN I WOKE UP THIS MORNING"

BETH SLATER WHITSON and EVANS LLOYD'S Big Ballad

"LOVE ME, LET THE WORLD GO BY"

A "HIT" BALLAD BY PERCY WENRICH—FINEST SET OF SLIDES in the BIZ. SCOTT and VAN ALTENA

"WHERE THE RIVER KENMARE FLOWS"

Words and Music by JACK COOGAN—Original and "Greatest" Song. Another "Clean Up" sure as FATE

YOU'LL NEVER KNOW the GOOD FELLOW I'VE BEEN

ALEXANDER and SCOTT'S BIGGEST "HIT" at HAMMERSTEIN'S

THAT HUMMING TUNE

BY SHELTON BROOKS
Author of "Some of these Days"

Another "NUT" Song by ROGER LEWIS, author of "Oceana Roll," and ERNIE ERDMAN

WHEN the BAND PLAYS RAGTIME at the ZOO

A VERY "NIFTY" LITTLE MARCH SONG—by LESSING and MONACO—VERY "CATCHY"

DON'T FORGET TO-MORROW NIGHT

Words by ROGER LEWIS. Music by RUBEY COWAN—a "sure fire"—"Single" or "Double"

YOU CAN'T EXPECT KISSES FROM ME

P. S. When you can see every day the SUCCESS of OTHERS--Singing Will Rossiter's Songs!! WHY DON'T YOU GET "WISE" and USE THEM?

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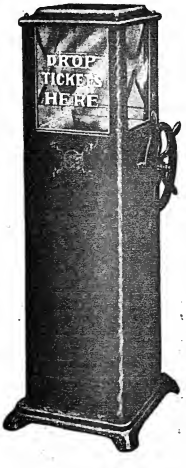

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TICKET CHOPPER

YOU, MR. SHOWMAN!

My Ticket Chopper has saved theatre owners hundreds of thousands of dollars. To make big profits and be successful, you must have one. All leading theatres use this great money-saver, and showmen everywhere are enthusiastic over its results. Here's an illustration of their satisfaction: *"The hundreds of Caille Ticket Choppers I bought of you are all in use and saving money, time and trouble for my different theatre managers as well as myself. I could not get along without them. Forward five more to St. Paul at once.*

"S. P. POWERS, Chicago."

Made substantially of the finest material and an ornament to any theatre entrance. With ordinary care a Caille Chopper will last for years. Cutters and bearings are of the best tool steel; Cabinet in either quartered oak or mahogany finish. Price, **$60.** If ordered from this ad., special price **$50.** Use the coupon.

Fill in the coupon and return by first mail with remittance for full amount. I will allow you special discount of 5 per cent. on any of these listed machine.

A. ARTHUR CAILLE, Pres.

CAILLE—DETROIT, MICH.
Ship by Freight
Express.................. ......
As advertised in CLIPPER. If not satisfactory I am to return same, and full amount of purchase will be refunded to me at once.
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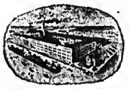

THE PLANT BEHIND THE CHOPPER
Here is the $500,000 factory where we build the entire big line of Caille machines, scales and choppers.

ONE CENT
THE CAILLE

CAILLE'S CADILLAC SCALE

A WORLD-BEATER FOR BIG BUSINESS

If you have a little spare time—*make some real side money.* Buy one of my Five-in-the-slot Tourist Gum Venders. The Vender gives a 5c. package of gum and some Profit-Sharing Checks in value from every nickel played. It will take in $10.00 a day in any good location. All-metal case, nickel finish. Price, **$75.** If ordered from this ad., special price **$60.** Use the coupon.

The PERFECT SCALE IT'S A CADILLAC!

Place one of my Cadillac Scales right in front of your theatre and it will make more money than the same amount invested in anything else—an all-metal scale that will last forever. The most perfect penny-in-the-slot scale ever put out for the price. I have been making scales for over eight years—10,000 now in use. Five year guarantee. Get a Cadillac Scale for your theatre now—only **$40.** If ordered from this ad., special price **$32.50.** Use the coupon.

CAILLE'S
TOURIST
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GUM 5¢
THE TOURIST
TOUR THESE PRINCIPAL CITIES

Every Day You Are Not Using These Machines You Are Losing Money

The CAILLE BROTHERS CO.
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DELPHINO and DELMORA

INTERNATIONAL MUSICAL TRAVESTY ARTISTS

After one year's continuous work in the East, have left for the Coast. They have a new act in preparation for next season, called

"A Scene in the Alps
OR
THE MUSICAL TOURISTS"

with Special Scenery and Electrical Effects, in which four people will be employed.

The Act is Copyrighted and Trade Marked

AMERICA'S LARGEST SHOE STORE.

CAMMEYER
STAMPED ON A SHOE MEANS STANDARD OF MERIT

6th Avenue and 20th St. NEW YORK

THE far-seeing theatrical managers of the day spend thousands of dollars on a single production.

They realize that in the footwear used in these productions they must have styles up to the minute.

It is a tremendously significant fact that every important theatrical manager turns immediately to Cammeyer to be advised as to fashion's fancies in footwear.

Doesn't that mean something to you, who want footwear that is emphatically right in every respect?

Eaves Costume Co., 226 W. 41 St. NEW YORK
Manufacturers of Theatrical and Military Costumes
Plays Correctly Costumed. Costumes for Hire or for Sale

LIFE.

BY CLAUD READER.

The fact of life is love,
The certainty of life is death,
The sorrow of life is poverty,
The tragedy of life is pain,
The joy of life is goodness,
The happiness of life is health,
The sadness of life is to be forgotten,
The sin of life is ingratitude,
The hope of life is marriage,
The disillusion of life is marriage.

Vaudeville Notes.

NED NELSON writes: "I have been laid up here at Philadelphia with a bad attack of *la grippe,* which has taken away my voice. As soon as I regain it I will resume work with my Irish monologue."

DOC PEARSON, of the original Musical Pearsons, and his wife (Merte) have just finished a successful tour of the Sparks circuit, and are now playing in and around St. Louis. Their act, they say, is a phenomenal success everywhere, as they are always introducing something new in the line of comedy and novelty instruments.

GORDON AND FLORETTE, now touring New Hampshire with their vaudeville and moving pictures, are doing a nice business, considering the bad weather, with F. C. Florette, female impersonator, making a big hit.

THIS WEEK is jubilee week, celebrating the eleventh year of the Spooner's stay in Brooklyn.

S. Z. POLI is considering estimates for the erection of his new Bridgeport house, to seat 2,500.

THE SHUBERT THEATRE, Salt Lake City, Utah, recently closed as a picture house, was severely damaged by fire Jan. 26.

HOPE BOOTH is rehearsing with "The Lifer," which will be shortly produced by the Gordon-North Co.

LEE HARRISON, late manager of "The Red Rose," is with "The Vaudeille Broker," opening this week.

JAKE STERNAD has severed his connection with the Chicago office of Sullivan & Considine.

BORN, to Mr. and Mrs. E. H. Keltner, better known in the profession as the Keltners, a nine pound baby boy, at their home in Dallas, Tex., Feb. 1. Mother and boy are doing fine.

LEE SMITH will open in vaudeville in about a month, having doubled with Rose Faustine, dancing contortionist, in a comedy sketch, introducing dancing, singing and contortion.

JOE HARDMAN has closed his tour of the Keith & Proctor circuits, and is now on return dates for the Marcus Loew time.

FRANK KIRK, a "musical tramp," who is meeting with great success over the W. V. M. A. time, says: "Every place where I open the press and public say I have something new to offer in the musical and comedy line."

MASSEY AND BOLTON played the Orpheum Theatre, Kansas City, Mo., Jan. 29, on a moment's notice, owing to the fact that Mazie King was too ill to appear. They met with success, and are now on the W. V. M. A. time.

J. C. CRIPPEN, the "novelty piano player," writes: "I am still working in Chicago."

GRUBER AND KEW write: "After being in the West for the last three years, have just finished the S. & C. circuit, and open in Kansas City, Feb. 4, with sixteen weeks to follow."

PAULINETTI and PIQUO

After a highly successful tour over the Orpheum Circuit, and W. V. M. A. Time, have opened on the Inter-State Circuit, which bills their time up until the middle of May. They are working hard on some new and novel material for next season, for a production, in which they will employ a number of people, and will then use their own names, **"THURBER AND THURBER."**

They are represented by **"JO PAIGE SMITH."**

SEASON 1911-12

DANNY SIMMONS

THE HAPPY SOLDIER

AT FINISH OF BURLESQUE SEASON WILL BOMBARD VAUDEVILLE

SEASON 1911-12

VIOLETTE DUSETTE

(POLAIRE'S DOUBLE)

Presenting **"L'ESTRANGE"** with "THE GIRLS FROM RENO"

WISH YOU ALL A PROSPEROUS NEW SEASON

"THE WILDCAT AGT.," MAX C. ELLIOTT

Controlling the business end of McCabe's Georgia Troubadours Minstrels, also routing "The Daughter of the South" Co. and "At Cloverdale" Co. Mgrs. in Mo., Kan., Neb., Iowa, Minn., Wis., Mich., coming your way with the Big Three. Watch for the WILDCAT AGENT, Western Office, care of REPORTER, Estherville, Iowa. Address all letters to MAX C. ELLIOTT, Producing Manager.

ROSE SYDELL

ROSE SYDELL
AND HER FAMOUS LONDON BELLES
In WANTED A GIRL
— WITH —
CAMPBELL and WEBER'S
"OH, PAPA"
A SENSATION
HAPPY NEW YEAR TO ALL

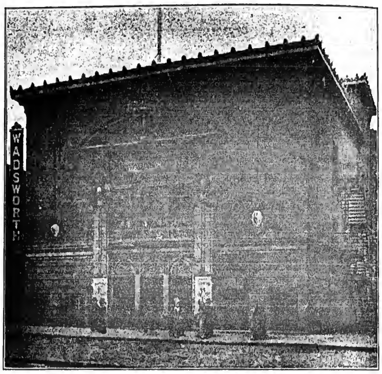
CAMPBELL and WEBER

CORA YOUNGBLOOD CORSON SEXTETTE
J. LESLIE SPAHN, MANAGER

F. P. HILLMAN.

F. P. Hillman, lawyer, actor and dramatist, is a graduate of the Kansas State University, and holds the honor of being the youngest attorney ever admitted to the Supreme Court. He quit the profession of law for the stage in 1899, and since that time has been managing his own companies through the South and middle West. Five years ago he erected a theatre, corner Eighteenth and Douglas streets, Omaha, Neb., which city has been his home and headquarters ever since, and where his companies have spent the Summer months each year in stock. Mr. Hillman is one of the successful managers, who can be justly proud of the fact that he has never closed one of his companies on account of bad business, that he has never missed a salary day, and no one who has ever been in his employ can truthfully say that they ever had to wait fifteen minutes for their money. He will soon close one of the most successful seasons he has spent in the twelve years he has been playing his territory.

Next season, as last, Mr. Hillman will operate three companies. Frank Manning (now managing the No. 1 Co.)) will continue playing the houses until the forepart of May, when he will start the Summer season under canvas. Many new features will be added to the Pavilion Co., and, as last season, it will stand second to none in magnitude and strength. All companies will be equipped with the latest and best productions available, and carefully staged with beautiful scenery. Mr. Hillman has written a number of successful plays in the past, and is now completing two others, which will soon be ready for the "copy write." His latest effort is a political drama, entitled "The Speaker of the House," and a comedy which he has named "The Handy Man." These plays will have their first try-out in Omaha, and, if successful, will be retained in the repertoire during the Winter season. Among the other productions Mr. Hillman has already secured for his own company is Frank R. Whitzel's latest offering, entitled "A Man in the Making."



WADSWORTH THEATRE.

The new Wadsworth Theatre, devoted to popular priced vaudeville, was dedicated to the public Jan. 4, 1912. The new house, which is situated at the corner of One Hundred and Eighty-first Street and Wadsworth Avenue, is three stories in height and is built of white brick, concrete and steel, and was designed by W. H. McElfatrick.

The seating capacity of the house is about 1,400, and includes six large boxes, an orchestra, balcony, and a gallery. The interior decorations consist of red and gold, which lend a cosy warmth to the house. The lighting features are novel and are so arranged as to give the maximum amount of light and bring out the features of the decorations on the walls, etc.

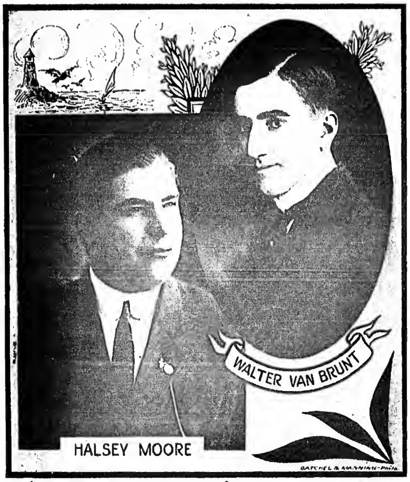
The new theatre is owned by the Wadsworth Amusement Co., and is under the management of Edward Ornstein and S. G. Buck, and plays acts booked through the U. B. O. and presents the latest photoplays. Professional try-outs are also given every Wednesday evening.

BILLY AND MARIE HART

MARIE HART,
America's most versatile artist,
and
BILLY HART,
as you see, are still
TOGETHER.
AMEN.

WALTER VAN BRUNT AND HALSEY MOORE,

Billed as entertainers of class, have a real novelty in the way of a piano and singing offering. Mr. Van Brunt is a handsome young man who knows how to wear a dress suit, and is one of the best ballad singers on the vaudeville stage to-day. Mr. Moore, of the immaculate order, also sings in a winning manner, and as a piano player certainly knows how to handle the keys. Refinement and catchy dialogue, combined with exceptional talent, places this act in the front ranks as a novelty vaudeville offering. The boys are playing over the big time.



TONY PASTOR'S

TONY PASTOR..............Proprietor
WEEK COMMENCING MONDAY, FEBRUARY 17, 1879.
PROGRAMME.
Overture.........H. T. Dyring & Full Band
The performance will commence with the amusing sketch, entitled
HARD CHEEK
Charley Worley and Frank Girard.
MISS MAY VERNON
In a new repertoire of Serio-Comic Songs.
THE DELANOS
JEPPE & FANNIE—In their beautiful Flirtation and Society Sketches.
MISS IDA SIDDONS
Who will appear in her Skipping Rope Dance.
TONY PASTOR'S SONGS
NEIL BURGESS
In his original creation
THE COMING WOMAN
MRS. BARNABY BIBBS, the Coming Woman,
NEIL BURGESS
Mr. Barnaby Bibbs................C. Worley
Mr. Benjamin Bibbs............Frank Girard
Mrs. Benjamin Bibbs.......Jennie Satterlee
THE FRENCH TWIN SISTERS
MINNIE & LENA—in their Attractive and Popular Performance, introducing Songs, Dances, etc.
HARRY WOODSON
In his realistic representation of the Old Southern Darkey, with Songs, etc.
FIELDS AND HANSEN
In their Great Musical Sketch, entitled
WAITING FOR THE TRAIN
Performing upon numerous Musical Instruments, interspersed with Funny Sayings and Doings.
THE SPRINGERS
The Famed Hungarian Warblers, who will introduce the CAT DUETT.
To conclude with the Laughable BURLESQUE, written expressly for this Establishment, entitled
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CANAL BOAT PINAFORE
RT. HON. SIR JOS. LAGER (Ruler of the entire Navy)..................GUS WILLIAMS
Capt. Corcoran, Commanding Canal Boat Pinafore.....................Frank Girard
Ralph Rackstraw, an able Seaman, Geo. Merritt
Dick Deadhent....................James Lamont
Billy Bobstay, a Boatswain.....J. R. Morris
Bob Beckert, Carpenter's Mate...Al. Welling
Tom Tucker, a Midshipman......Ed. Stanley
Tom Bowline.....................Chas. Merritt
Josephine, the Captain's Daughter, Alice Seidler
(Her first appearance here. Specially engaged for this part)
Little Buttercup, a Canal Boat Cook, Neil Burgess
Hebe, a First Cousin to Sir Joseph Lager, Jennie Satterlee
Joseph Lager's Sisters, his Cousins, his Aunts, Sailors, etc., by the Company.
During the Burlesque will be introduced
TONY PASTOR'S SENSATION PHALANX
12 CLOG DANCERS
Recollect the 3 Matinees This Week
Tuesday, Friday and
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"Others strive for ragtime art,
Harris reaches for the heart."

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Professionals, please note this song is not a coon song, neither is it a "grizzly," "turkey-trot," "monkey," or any other kind of song suggesting the animal. It is a beautiful waltz song, with a lyric as sweet as the melody.

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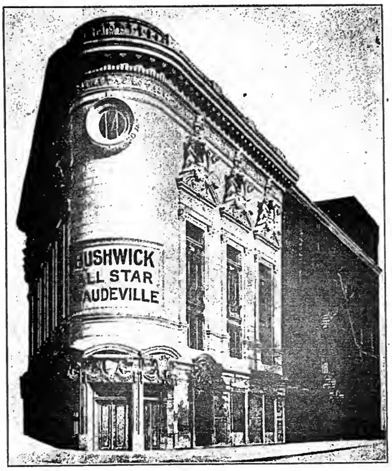

THE NEW BUSHWICK THEATRE, BROOKLYN, N. Y.

With the opening of the new Bushwick Theatre early in September, Percy G. Williams not only added one more theatre to his popular chain of vaudeville houses, but Brooklyn gained one of the most handsome amusement structures in the country. Situated at Broadway and Howard Avenue, the new edifice is directly in the centre of the rapidly growing Bushwick section, and within easy access from all surface and elevated lines.

The main entrance is circular in design and situated directly in the triangle formed by Broadway and Howard Avenue. The stage entrance is on Madison Street. The dimensions of the new playhouse include 132 feet on Broadway, 200 feet on Howard Avenue, and 110 feet on Madison Street. There is a 14 foot exit court on the Broadway side, 90 feet in length, thus making the building open on all sides and thoroughly easy of egress. In addition to this feature, which alone makes the new Bushwick one of the most fireproof of theatres, there are twenty-five separate and distinct exits. The building is two, three and four stories high, and constructed of brick, granite, limestone, marble, steel and concrete, with terra cotta and galvanized iron cornice and ornaments.

The seating capacity of 2,500 makes the new Bushwick one of the largest vaudeville theatres in the world. In addition to the parquet, balcony and gallery, there are proscenium boxes with a total capacity of 200. The front of the balcony is graced by eleven smoking boxes with an individual seating capacity of eight persons, or a total of eighty-eight. Both on the lower and balcony floors are large promenades with ladies' retiring parlors and dressing rooms. The gentlemen's smoking room in the basement is elaborately furnished and possesses every comfort and luxury.

The theatre is particularly brilliant inside and out. The huge ornamental dome at the main entrance is unusually illuminated at night, enclosing a marble and tile lobby and vestibule of gorgeous design. The style of interior decorating is very elaborate, the prevailing color scheme of turkey red and gold leaf lending a warmth and luxurious appearance. The exterior of the building is Grecian, making the entire building one of attraction and grandeur.

The heating system, both in the main auditorium and on the stage, guarantees an even temperature at all times, while an auxiliary fire protection embraces roof tanks, electric pumps and suction tanks, stand-pipes, hose and reels on every tier, and emergency apparatus in convenient locations throughout the entire building.

The stage of the new Bushwick is of the plan and furnishings peculiar to all of the Percy G. Williams theatres, both in Brooklyn and Manhattan, with four tiers of dressing rooms, metal shelves and wire glass windows to each room, with strictly fireproof equipment. In addition to the dressing rooms, there is a large apartment for quartering the various animals taking part in the different acts. The stage dimensions are 35 feet from the curtain line to back wall, with a proscenium opening 30 feet in height. The width of the stage from wall to wall is 80 feet, making it one of the largest vaudeville stages in the country.

The Bushwick Theatre has been erected at a cost of $225,000, and is a magnificent testimonial to the energy and aggressiveness of Mr. Williams. The programs are changed weekly and the offerings are of the same excellence as those which characterize all of the playhouses on the popular Williams circuit.

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INCIDENT OF EARLY DAYS.

OLD SHOWMAN TELLS OF SLAUGHTER IN BOWIE COUNTY, TEXAS.

J. N. Rentfrow, owner of the show now playing in the city, was formerly a circus acrobat, and traveled in Texas in the days when there were no railroads and everybody carried a gun.

Those days just after the Civil War were stormy ones throughout the South, whose bleeding, broken remnants of ragged regiments were passing through the reconstruction period, and, gasping for breath, they lay helpless, with the iron heel of the conqueror on their necks, and the tentacles of the carpet-baggers and scalawags mercilessly sucking the small sustenance they were able to eke from crippled commerce and the blood-soaked soil.

During this period, about the middle of November, 1867, J. N. Rentfrow, proprietor of Rentfrow's Pathfinders, made his first entry into Texas, in the amusement business. He was with Orton Bros.' Circus, in the capacity of acrobat and gymnast. They gave their initial performance in Texas at Boston, Bowie County.

The little frontier town was full of strangers, even to those who lived there. In those days there were many desperadoes and organized bands of bandits. It was apparent that there were such men among those who swaggered about in careless abandon, drinking freely and endangering the limbs and lives of pedestrians. They were very boisterous, riding down those who were not quick enough to get out of their way, riding upon porches, into stores, and otherwise acting as if they were daringly reckless of consequences.

During the afternoon performance it was all the show people could do to avoid a row on account of the liberties taken. The men entered the dressing rooms, went into the ring, and did other things calculated to arouse indignation and just anger.

After the performance concluded the bandits gathered at a house on the edge of town and concocted a plan to rob the show the next morning as they proceeded *en route* to their next town. But, as is often the case, booze got the best of them, and their well laid plan went astray. This fact alone saved the circus from an ambush that would have been eminently successful, for the circus people could not have defended themselves against the twenty-five men who composed the gang of desperadoes.

They went to the night performance, and there declared themselves members of Cullen Baker's gang, and, if necessary, they could get enough men together in a short time to whip the entire town.

They talked too much, and that was another serious mistake. They left the canvas during the performance. In a very short time a citizen informed the doorkeeper that the bandits were mounting their horses and intended to ride into the tent at the main entrance, perhaps indulging in reckless shooting. Orders were given by the management to immediately, upon their entrance, to drop the side walls. In a few minutes they came at a gallop, twenty-five strong, noisy, hilarious, threatening. The side walls were dropped at once, and the audience went through the seats as one man, and soon scattered in all directions, hunting a place of safety. Among the audience there were thirteen soldiers, in charge of the Bureau agency. They went to the barracks as rapidly as possible, secured their rifles, and returned to the tent just as Tom Duke, the leader of the gang, shot one of the Orton boys, who had returned to the bandstand for a musical instrument. This was the cue for the soldiers, and they opened fire upon the outlaws. When the smoke of battle cleared away, eleven of the reckless cutthroats lay dead. Two others were captured by citizens. The show people got the credit of "cleaning out" this dangerous gang that had so long terrorized that part of Texas, and nowhere else were they molested.

This was the biggest circus fight that ever occurred in the United States, but the accounts of it were never heard of, as in those days there were no railroads or telegraph stations in Texas.

The company at that time consisted of the following members: Hiram Orton, proprietor; the Orton Bros. (Miles, Den, Lester and Arge), riders, gymnasts and acrobats; Andrew Gafney, cannon ball performer; Lamoer Bros. (Newton and William), horizontal bar performers, leapers and tumblers; Billy Andrews, principal clown; Mat Hosmer, ring master; Orton Sisters (Irene and Celeste), riders, and Leon and Jessie Orton, slack wire artists. The company carried a female brass band, and the side show was run by W. W. Cole, who afterwards conducted W. W. Cole's Colossal Shows, and is to-day retired in New York City, very wealthy. All the other members of the above company have passed away except R. Z. and Lester Orton, who are at present in Adel, Ia., in the hardware business, and the writer of this article, J. N. Rentfrow.

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OLD TIMERS.

WRITTEN FOR THE ANNIVERSARY NUMBER OF NEW YORK CLIPPER.

BY EARLE REMINGTON HINES.

"Write a ballad of Old Timers," quoth the gentle editor.

Would I could in song or story,
Tell the new ones what they were;
Names of stars no longer mentioned,
Faces we can never see,
But who had their share of glory,
Back in old Variety.
Artists from their toes to fingers—
Unique, every one of them.
How the memory of 'em lingers
An I kiss their garments' hem.
"Dead ones, eh?" I hear one question,
An the victor's crown he'll don.
"No more than you'll be," I answer,
"For their souls are marching on!"
Could I write checks like a sonnet,
I'd erect a statue high,
With those names inscribed upon it,
That their fame should never die.
Names no doubt but seldom heard of
By the favorites of to-day,
But whose owners played with honor
On the stage of yesterday.
In Longacre Square I'd place it,
So all Vaudeville might know
Who built up its wondrous present
With their hearts' blood, years ago.
Dear Old Timers, heaven bless 'em,
I propose for them three cheers.
Now then, youngsters, take your hats off
To your peers, the Pioneers.

THAT OLD SCRAP-BOOK O' MINE

BY TED BRETON.

I laid off to spend my Christmas
With the folks in my old town,
Where in years gone by my daddy used to say:
"That 'ere boy's a buddin' genius,
Sure to gather some renown."
And I have, but not for him, he's passed away.
But I found an odd reminder
Of my struggles in "The Biz,"
Of the days before I struck the paying line,
What a story, what a battle,
What a tragedy it is,
As depicted in that old scrap-book o' mine.

Here's a notice from the Weekly
That I treasured long it seems,
Had been folded, cut and pasted tenderly;
Told about a children's party
On the lawn at Elder Green's.
With my name in print! Ah, fame, indeed, for me.
Then the amateur production,
When I clean forgot my part
After "practising" a week—'twas but a line.
To the critic of the Weekly—
Bless his optimistic heart—
'Twas a riot!—in that old scrap-book o' mine.

Then the tale of my departure
With a repertory show,
Doing props and bits and doubles, ten and cakes.
Than a page defiled and missing,
Didn't want the folks to know
That we stranded ("make 'em laugh—conceal the aches").
Next I find a flaming poster
Of a physic-selling clan
That engaged me though I must have been a shine,
For they cast me as the "Shadow,"
In a sketch, "The Coming Man,"
Here's the program in that old scrap-book o' mine.

That old book is like a hay-stack,
I the needle; it's a shock
To see the little space I really fill—
Here and there a friendly notice,
More than oft a deadly knock,
But my one best bet was, "Others on the bill."
Yet I treasured every clipping
Where the "feature" got the cream,
Thinking in reflected glory I may shine,
There's a lot of people working
That reflected glory scheme
And are shining in that old scrap-book o' mine.

There are names of men now famous,
Who were pikers at the time,
And pikers now whose names were famous then,
And the mediocre million
Playing splits on Life's small time
Were, as now, deluded, missed-their-calling men.
Lives of great men oft remind us
Not to weaken if we drop,
If you're shaken never let your hopes decline.
When you shake a bag of apples
All the great ones reach the top,
That's a lesson from that old scrap-book o' mine.

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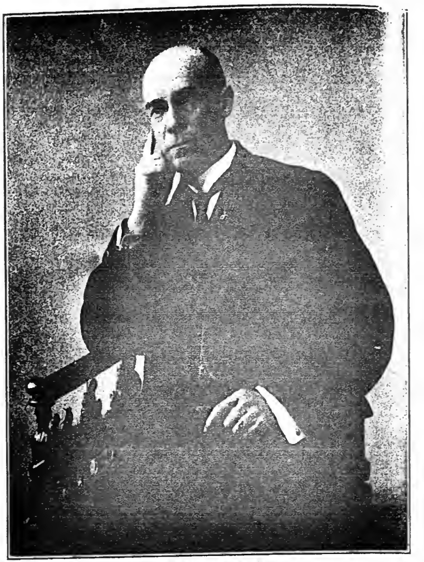
THE MOVING PICTURE ACTOR.

BY HARRY N. GRAHAM.

The moving picture companies of America are a national institution, and have come to stay for all time, and yet they are only in their infancy. The rapid strides the film has made since its inception are remarkable, and it is not yet twenty years ago since London saw the first moving picture at the Empire, Leicester Square. Of course the pictures exhibited then were small and not to be compared with the life-sized figures of to-day. A very able article appeared in this journal some time back comparing the American pantomimists with the French and Italian. I absolutely endorse everything my *confrere* said in that article. The Latin races are born pantomimists, but a great change has come over the scene. The American and English speaking people want natural gesticulation, and the art of acting is to be natural, so to-day we are getting clean comedy and drama. The slap-stick and the monkey antics of the last decade are fast disappearing, and instead of the foreign film being in demand it is the American article that is in use in every country under the sun.

The time is not far distant when stars of the first magnitude will pose and star in parts made popular by them, and why not? No actor, be he great or small, should look down upon the film actor. There are hundreds of idle Thespians only too glad to get that five dollar bill daily, especially in these days when theatrical engagements are so difficult to obtain. Most of the big companies have their stock company, consisting of twenty or more capable people, who receive good salaries for fifty-two weeks in the year. These companies have several stage directors, many of whom are capable of staging the elaborate productions seen on the stages of the Broadway theatres. These gentlemen not only tell and show the actor stage business, but they also teach them how to utilize their facial muscles. The stage carpenter in these companies must be a master craftsman, and what he doesn't know about building up scenes at short notice is not worth knowing. Then they have their property men. Coupled with a large wardrobe for the actor's use, grease paints, powder, cosmetics; in fact, everything appertaining to an actor's art of make-up is at his disposal, free of cost. Should the actor be employed all day his meals are prepared for him gratuitously and served in the studio. To see a director marshaling his forces with the megaphone is something to remember. Of course, the director likes best to have the actor of experience instead of the lay figure of the deadwood type, but at times he is compelled to take the outsider for a special type that he needs. A short rehearsal takes place prior to taking the picture. When all is in readiness the camera does the rest, and it surely does not lie. The studios are brilliantly illuminated with all the latest improvements that the human brain can invent. An actor may play nightly, say before one thousand people, but the moving picture actor, perhaps the same night, is playing to a hundred thousand, from Maine to California, to the Antipodes, the Orient, and Europe thrown in, so the picture actor becomes popular the whole world over.



CHARLES ANDRESS.

THE CIRCUS ADJUSTER.

BY CHARLES ANDRESS.

The name or title of adjuster was never applied or attached to anyone in show business until Ringling Bros. published their first route book, and at that time I was taking care of their troubles, and Alf. T., who was compiling the book, did not like the name of "Fixer" to appear in the official staff, as the title "Fixer" in circus parlance with all other shows, dating as far back as we have any record of the American circus, was applied to the one who fixed the license and incidentally "fixed" the officials for graft, and nearly every show carried one until Ringling Bros. entered the circus field. Thus it is plain to be seen why Alf. T. enrolled me as "Legal Adjuster," and I have the distinction of being the first under the new title of adjuster, but the next season all the shows had an adjuster; there were no more "Fixers."

In the forty-five years of my "ups and downs" of show life, I have filled almost every position in theatrical and circus business, from carrying a little show from town to town, when a boy of twelve, consisting of a few little tricks of magic and ventriloquism, and an old fiddle on which I played for a dance after the show, to owning and conducting a two-ring circus.

About twenty-five years ago I disposed of all my business and joined the Ringling Bros., and most of my time until my retirement, four years ago, was with them and the Barnum & Bailey Show, as legal adjuster. Therefore I can speak from experience when I say that an adjuster with any of the big shows, if he applies himself diligently to his duties, and is fully capable of protecting the show's interests, has more responsibility than any paid position in the business, and each succeeding year requires more tact and executive ability to cope with the growing demand and exacting requirements of the different States and cities.

The time was when it did not take any great "fixing" to pave the way for the circus. A little clever talk, a few stories, seasoned up with a few tickets (in circus slang called "boards," "pasteboards," "duckets," etc.), and sometimes a little money (in slang called "blunt," "doe," "long green," etc.), was all that was required. But year by year the State, county and city officials became more exacting and the laws became more stringent, excessive, so changed and augmented that there were few loopholes by which to find an escape, and the circus of to-day is considered by a big majority to be legitimate prey for shakedowns and extortion, and they study every means and take advantage of every technicality to extort, and to give even a brief description of the many low, cunning and unlawful schemes that some of the unprincipled people resort to to extort money from the circus, would take more space than this article would permit. So the adjuster, in order to keep abreast of the times, must invent new schemes and present new arguments, and bring to bear an unexpected leverage, for they have been "doped so much with circus arguments that they are very near 'fixproof.'" Of course, this does not apply to all cities or to all individuals who have dealings with the circus (thank kind Providence for the poor adjuster's sake). There are some exceptions, where the circus people are considered human and get a square deal.

There are very few, even including the owners, managers, etc., of the circus, who fully realize to the full extent the cares and responsibility that rest upon the adjuster.

The usual routine of the adjuster, which, of course, varies somewhat each day, as, for instance, some States have no State license and only a nominal license in a big majority of the cities, while other States have State license, county license, levy license, school license and city license, and it varies from no license to $2,500 per day. The adjuster rises early in the morning, goes to town and starts by adjusting the licenses. If he can present such an argument which carries sufficient conviction with it, he will succeed in getting a liberal concession and still hold the good will of all concerned. Perhaps where the law prescribes, say $200 for each performance, and $50 for each side show and concert, and $10 for each candy stand, which would amount in a total to say $500, now, Mr. Adjuster starts in to explain to His Honor the Mayor or license committee, or whoever he is obliged to see, and after explaining at length that such a license is prohibitive, and that many cities are glad to have the circus come to draw a big crowd for the merchants, and bring to their very doors an amusement that represents millions invested, an army of over 1,000 people, and a school in natural history for the rising generation, and all given for fifty cents, the same as a lecturer or small dramatic company would charge, etc. After sweating blood and almost shedding tears with an argument hard to ignore, you are told that the law is plain and that they have no right to deviate from it, and, much as they would like to make it less, they can't see any way. So now it is up to Mr. Adjuster to show them the plain way, which all other cities have conceded. For instance, in the above case, where the license is $200 for each performance, we convince them that ours is one continuous performance. After this is arranged the adjuster says the show has not paid a side show or concert license for years, for this is my excuse to give the officials some tickets.

When the license is finally issued as one continuous performance, including side shows, then comes another contest to save all the tickets possible by setting forth the fact that the show's only revenue is the sale of tickets, etc., and finally figure up with, say the mayor, for the number of tickets required, cutting the number to less than half which would be required if you tried to distribute them to the different officials yourself. Then give him the tickets, take your license and "sneak." You will always find a big mob waiting along the line, but you tell them the mayor has the tickets.

By this time the parade is on the street, and the adjuster should be on the watch for accidents, such as runaways, damage to shade trees, etc. If all these can be adjusted on the spot, before any hungry lawyer gets hold, it is usually a big saving.

Mr. Adjuster now goes to the show grounds and is liable to find a lot of troubles to be "fixed," something like this: Some of the tents are on the wrong ground; the big wagons passed over some one's lawn; "Your men posted bills on my barn without consent;" "My little boy or girl is missing from some town, and I think he or she is with the show." Here is a note from the mayor: "Mr. Andress—The tickets you gave would not go around; please send about fifty more or I will mobbed." Of course, I send them, for this not only obligates him a little more on holding the license good, but is at least one hundred tickets less than I could possibly get away with had I tried to distribute them to the individuals.

The street commissioner informs me that the wagons broke several stone crosswalks and culverts, and damaged the streets. The Orphan Asylum and Old Soldiers' Home wish passes for the inmates, with attendants. "One of your wagons, in turning the corner, struck my automobile."

These are only a few of the perplexities that the adjuster has to contend with, and he never knows what time of the night he may be called from bed to go back to the show grounds to adjust troubles which may occur while the show is being packed up and loaded, and perhaps find it necessary to remain over until next morning.

The adjuster with a big show has no snap, and at the end of the season, if he has attended to his business and shown proper results, he has not been overpaid for services rendered.

In conclusion I wish to say I have no "kick" coming. It is an outdoor life, with plenty of exercise, fresh air, and a jolly good crowd to be with. But I have had my draw and am quite willing to give way to some one who perhaps needs it worse than I do. I have nothing but good will for every one in the business, and the most profound respect and admiration for the Ringling Bros., whom I knew before they ever ran any circus. They are certainly the monarchs of the amusement world, and deserve all they have and all the praise that can be bestowed on them.

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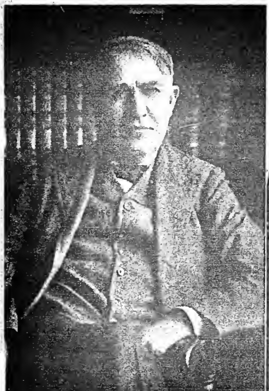

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EDISON'S PLACE IN THE MOVING PICTURE ART.

BY FRANK L. DYER.

(President and General Counsel of Thomas A. Edison, Inc.)

It is a curious fact in connection with most great inventions, almost without exception, that prior to their actual accomplishment their possibility has been predicted by ingenious speculators of the Jules Verne and H. G. Wells type. Just as there are many of us who have no difficulty in imagining an ideal social condition, while the accomplishment of any radical socialistic reform involves the highest order of genius, so in the field of science and invention there appear to be many men who can foretell what ought to be done in the arts, although there are very few who actually accomplish the predicted result.

Long before the invention of the telephone the possibility of transmitting speech electrically had been foretold, and not only so, but, strange to say, almost the exact mode of accomplishment was predicted.

The possibility of lighting by incandescence was known long before Edison's actual realization of the modern art; the electric telegraph was suggested many years before the work of Morse; the modern submarine finds its prototype in the famous "Nautilus" of our boyhood, and more than two hundred years ago Cyrano de Bergerac, in his imaginative account of a visit to the moon and sun, foretold all the possibilities of the modern phonograph.

The moving picture art is no exception in this respect. The phenomena concerning persistence of vision were well known over a hundred years ago. The possibility of producing the semblance of animate motion by means of toys of the zoetrope type was clearly understood. The fact that the pictures necessary for the illusion might be obtained photographically was also realized.

Many of the early inventors and dreamers were undoubtedly handicapped by defects in photographic processes, necessitating the use of fugitive wet plates requiring long exposure.

But before Mr. Edison's advent in the field, about the year 1888, or possibly earlier, modern instantaneous photography had been very completely developed. In fact, the work of Muybridge, in the photography of men and animals in motion, has not been excelled in beauty and perfection of detail by any modern photographer. Professor Marey also had obtained exquisite photographs of flying birds, as well as other examples of animate movement, by means of which an analysis of such movement was obtained, and in one or two instances these movements were reproduced synthetically in apparatus of the zoetrope.

All of this was, however, from the modern point of view, crude and ineffective, necessitating more a vivid imagination than the production of an illusion which appealed directly to the sense of sight. Obviously, with the zoetrope at hand, together with its numerous modifications, including apparatus for actually projecting a picture on a screen, the perfection of an exhibition device required more the work of the skilled mechanic than the inventor. Even with the problem of instantaneous photography solved, and with the ultimate possibility of obtaining moving pictures by photography clearly understood, the solution of the difficulties involved the construction of a camera by means of which the necessarily large number of instantaneous pictures per second could be obtained.

An examination of the literature of the art shows that this was the problem to which the various inventors primarily addressed themselves. Some of the early workers suggested the employment of glass plates, and Marey actually succeeded in obtaining a series of twelve photographs of a flying bird in this way; but the use of plates would be obviously impossible in any practical apparatus when we consider that nine hundred plates or more would be required per minute.

Other inventors suggested flexible bands or belts, carrying plates or sections of sensitized paper, and in some instances coated directly with a sensitized surface. But in every instance the difficulties encountered were in securing an enormous number of sharp impressions in practically an instant of time.

Numerous suggestions, some of them very ingenious, were made for accomplishing this result. For instance, in one case the sensitized surface was moved continuously and a series of lenses travelling at the same speed were moved behind the sight opening, so that the image remained—and here was the difficulty—*practically* stationary. In another case, during the period of exposure, a single lens was moved in the direction of the film so as to keep the image stationary, the lens being moved in the opposite direction during the period of non-exposure, but such an apparatus was not suited for rapid work. In still another case sixteen lenses were used with two films, one of which was moved during the successive exposures of eight of the lenses, but such an apparatus, in addition to necessitating the cutting up and rearrangement of each picture, was open to the optical objection that the pictures were not all taken from the same point of view, as observed by the eye.

Mr. Edison in his first work endeavored to solve the problem by making the pictures microscopic, so that the necessary movements of the surface would be very slight. Is it not remarkable with our present knowledge, that during the fifty years or more that the possibility of obtaining motion pictures was appreciated, no inventor was courageous enough to even suggest, much less than to attempt, to secure the pictures on a single film with a single lens, holding the film stationary during the moments of exposure, and moving it forward during the periods of non-exposure? Simple as it now seems, it was a bold conception on Mr. Edison's part that photographs in this way could be secured at rates between fifteen and forty per second.

The birth of the modern moving picture art may be said to date from the Summer of 1889, at which time Mr. Edison had constructed a camera possessing all the attributes of the perfected apparatus, and by means of which he was enabled to secure on a continuous celluloid film forty-six pictures per second, sharp in detail and each one inch in width and substantially three-quarters of an inch in height. The first camera thus constructed is still in existence, and except for its size, being affectionately referred to as the "dog-house," it is as good and as perfect a device for its purpose as any camera that may now be built. It uses a sprocket feed, engaging two rows of perforations in the sides of the film, it has two retorts for containing two unexposed films and for receiving the exposed film, and in all other respects is a fully developed apparatus.

Mr. Edison made application for his patent on Aug. 24, 1891, and the patent was issued on Aug. 31, 1897. As a result of litigation, it was found that the patent was too broad, numerous prior descriptions of which Mr. Edison knew nothing, but of which the law presumed he should have known everything, not having been cited by the Patent Office. Consequently to correct the error the patent was re-issued on Sept. 30, 1902.

This patent has been sustained by the Circuit Court of Appeals in New York in litigation, with which everyone in the business is familiar.

As a result of that litigation, Mr. Edison's position in the moving picture art has been judicially determined. He was the first, according to the decision, to make a motion picture camera using a single lens and with a single film, wherein the film is brought to rest and so maintained during such exposure, and is moved forward during each period of non-exposure, the movements being sufficiently rapid to secure the desired number of photographs per second, and the mechanism being of such a character that the photographs shall be uniform and sharp, and shall not require cutting up and rearrangement prior to printing.

Until Aug. 31, 1914, at least as the decision of the New York Circuit Court of Appeals is interpreted, no one can make a camera having these features without embodying Mr. Edison's invention, and in infringement of his patent. Possibly inventors may succeed in producing forms of apparatus in which continuously moving films or a considerable number of lenses or a plurality of films may be used which could not be fairly said to embody the Edison invention, but it is sufficient to say that no such device has so far been constructed, and we must wait until it appears before we can say that it does or does not invade the right secured by the Edison patent.

GEORGE K. SPOOR.

George K. Spoor, the founder and president of the Geo. K. Spoor Co. and the Essanay Film Manufacturing Co., was born in Highland Park, Ill., in 1871. Although he did not start out in life in the moving picture business, as a boy he had natural inclinations and ideas which pointed in that direction, notwithstanding his unconsciousness of the fact.

Once while turning cart wheels in a meadow near his home, the thought came to him if it would not be possible to get pictures of himself as he performed the boyish stunt—pictures that would show his movement throughout, and not a photograph that would show merely his posture in one position. The idea came like a flash, and was not recalled until many years later, when he became acquainted with E. H. Amet, who invented the magniscope.

Mr. Spoor first actively engaged in the theatrical business, and at the age of twenty-two leased the Opera House at Waukegan, Ill., in which he played traveling combinations for four years and proved a successful manager. It was while managing this theatre that he met Mr. Amet, who resided in Waukegan. In 1896 he became a partner of Mr. Amet, furnishing him financial aid in the completion of the magniscope.

In 1897 Mr. Spoor severed his theatrical connections and took up moving pictures as a specialty, working in connection with his partner, Mr. Amet. His associations with the latter terminated in 1898, when he engaged on his own account to place machines and pictures in vaudeville houses and parks and traveling organizations. This was the beginning of what developed later into the kinodrome service, which now ramifies the entire country.

The kinodrome was built by D. J. Bell and was secured by Mr. Spoor in 1899. It was so rapidly placed in vaudeville houses throughout the country that the manufacture of the machine could not keep pace with the demand.

SIEGMUND LUBIN.

One of the most widely known men in the moving picture industry is the veteran producer of moving picture films and manufacturer of moving picture machines, S. Lubin, president and active head of the Lubin Manufacturing Co. The Lubin Co.'s large new studios, Twentieth Street and Indiana Avenue, Philadelphia Pa., are the result of Mr. Lubin's years of study of the practical requirements of the business from every standpoint, and are in themselves an achievement to be proud of, they possessing unequaled photographic and mechanical departments complete in every detail of equipment.

Mr. Lubin was in the optical business for many years in Philadelphia, and took a great interest in the moving picture industry from its very start. He built a moving picture machine for himself in 1896, and the first picture he took was that of a horse eating hay, which was followed shortly by a picture of an express train going at full speed. This was considered a wonderful film at that time. In 1898 he took pictures representing the Spanish-American War, for which, of course, there was a great demand.

Mr. Lubin underwent many trials and setbacks in those early days, but, believing in the great future of the business, he persevered, meeting every exigency which arose with his characteristic business acumen.

Aside from the commercial end of the business Mr. Lubin has been for a long time interested in the showing of scientific subjects, and has expended considerable time and money in this field, especially in the interest of the medical fraternity.

Mr. Lubin believes that large as the business has grown, it has before it a vast development in the continued entertaining and educating of the world at large.

J. A. BERST.

Everybody in the motion picture business in America, no matter how remotely his connections may be, knows J. A. Berst, the American representative of Pathe Freres. To begin at the beginning of the necessarily brief sketch, it should be said that he was born in Paris in 1875, and entered the selling department of Pathe Freres in the year 1895. Through sheer ability he won the responsible position of American representative, which he assumed in 1904.

At that time the motion picture business was just beginning to be a real business in the United States. The present methods of handling film were unknown, and the "nickelodeon" had not yet happened. Films were sold to travelling showmen and to one or two renters. In those days the American product was comparatively small, and the Pathe pictures were the standard of excellence as well as the only dependable supply. Here it was that the faith of Mr. Berst in the future of the business enabled him to play so important a part in the development of that business in America. His liberal policy permitted the establishment of numerous rental exchanges, and to the unlimited supply of splendid pictures at his command was mainly due the phenomenal development of the exhibition business in this country.

More recent developments in the picture business, and the important part Mr. Berst played in them, are familiar to all. His co-operation made possible the formation of the Motion Picture Patents Co., and the splendid results achieved owe considerable to his ability and foresight.

Mr. Berst was quick to realize the world-wide demand for American pictures, and it was through his advice that Pathe Freres became established in the United States. In 1907 the American Corporation was formed with a capital of $1,000,000, and Mr. Berst was elected vice president, treasurer and general manager thereof. The factory at Bound Brook, N. J., was purchased and equipped during the same year, and in 1910 the studio was commenced.

Mr. Berst also holds the position of treasurer of the General Film Company, which organization has already proved wonderfully successful in solving some of the most difficult problems of the picture business. While youngest in point of years among the principals of the licensed companies, Mr. Berst has proved himself to be as wise as any of his associates when matters concerning motion pictures are concerned, and his opinions always command attention.

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NOT ON THE PROGRAMME.

BY RAY THUM NATHAN.

A steady stream of richly gowned women, their escorts, and the regulation first-nighters, were pouring into the magnificently appointed foyer. The first trill of the orchestra floated dreamily—out—out—sending a visible tremor through the form of a superbly proportioned creature, as she crouched in all her rich, tawny beauty close against the brilliantly illuminated pillar.

None seemed to know from whence she came, or exhibited an inclination to interfere, but gazed curiously as they slowly encompassed her. She glared sullenly, even scornfully, at the glittering crowd. Pleasantly she raised her slumberous eyes in whose depths now appeared a glowing fire. The quivering melody lent its subtle charms. The eddying crowd surged closer. She scanned her sister women pityingly—the men intently. Every muscle drawn and tense. Suddenly an officers burly form evidenced itself. Simultaneously the "Lion" of the evening—the playwright—appeared, suave, smiling, faultlessly attired.

Instinctively he glanced toward this extraordinary obstruction. Then recoiled as his eyes encountered the blazing orbs levelled at him. With a leap she severed the distance between them and confronting him, threw back her wrap, revealing a tiny infant nestling close against her bosom.

With a dangerous calmness she began, "You, you dared to stipulate?" "My good girl!" expostulated the discomfited author. "Silence!" she commanded, her voice vibrating with fury. "I assure you," murmured the playwright, but the girl had disappeared. "We manage these affairs better," laughed an amused Frenchman, hastily claiming his seat. "A demi-god in spots," chuckled another. A burst of melody—of thunderous applause—and the play began.

"By Jove, Howard, you hit them hard, you're a success. The town's alive with the story, that little 'foyer episode' was great," and the speaker, young "Curtis," of *The Morning Trumpet*, sank nonchalantly in a nearby divan.

"Say, Howard," he mused, idly picking up the "prop. babe" that had figured so prominently the evening before, "you're the best 'press agent' ever."

◆

PALS.

BY JESS PARKER.

Where are the shows of yesterday,
And where are the actors, too,
That started out in September
And closed ere the first snow blew?

Where are the managers lofty,
That hand out the salve so strong,
Of salaries small, but certain
As the moral law is long?

Gone are all our fancies,
And 'neath dull November skies
We walk down dear old Broadway
With the hope that never dies.

That perhaps we'll get a season
That will last from Fall to Spring.
But it will be on Broadway in heaven,
When we with the angels sing.

LEW BENEDICT.

JOE MURPHY (1862),
("Kerry Gow.")

JOS. M. NORCROSS.

"HAPPY CAL" WAGNER.

THE METHUSELAH MINSTRELS.

Edw. Le Roy Rice, author of "Monarchs of Minstrelsy, from 'Daddy' Rice to Date," again prepares us a special minstrel programme composed exclusively of performers who have rounded out seven full decades.

It is with sincere regret that we announce the death during the past year of John L. Carncross and Lew Simmons, two of the original members of the Methuselah Minstrels.

TOWN HALL TO-NIGHT.
Second Annual Tour of the Original and Only
METHUSELAH MINSTRELS.
First Appearance of
JOS. M. NORCROSS,
The Eminent Basso,
(Now appearing with Sam J. Curtis in Vaudeville).
Peruse with Pleasure this Plethora of Personality.
THEY ARE ALL LIVING,
They Are All Over Seventy.

Billy Arlington,	Lew Benedict,
Billy Carter,	Mrs. J. T. Huntley,
Joe Murphy,	"The Only Leon,"
Fred Wilson,	"Happy Cal" Wagner,
R. M. Carroll,	Ainsley Scott,
Jos. M. Norcross,	O. P. Sweet,
Chas. Templeton,	Horace Rushby,
Dick McGowan,	Wm. West,
Charley Morris,	Wm. Blakeney,
Jos. Gorton,	Harry J. Clapham,
Geo. L. Hall,	R. Jean Buckley,
J. K. Buckley,	Jake Wallace.

Management of...Jos. Gorton and Kit Clarke
Agent..................Harry J. Clapham
Musical Director............Wm. Blakeney

PART FIRST.
INTERLOCUTOR,
Jos. M. Norcross.

BONES.	TAMBOS.
Joe Murphy,	Lew Benedict,
"Happy Cal" Wagner.	Billy Arlington.

Introductory Overture Especially Arranged by Wm. Blakeney, Methuselah Minstrels.
"Close the Door Gently, Mother's Asleep," . Horace Rushby.
(As sung by him with Wm. Henry Rice's Minstrels, Cincinnati, O., Oct., 10, 1872).
"Jockey Hat and Feathers".....Joe Murphy
(As sung by him with Cotton & Murphy's Minstrels, Baltimore, Md., July 21, 1865).
"Softly O'er the Rippling Waters," Chas. Templeton
(As sung by him on the last night of Bryant's Minstrels, N. Y. City, April 10, 1875.)
"Darwinian Nuptials".......Billy Arlington
(As sung by him with Arlington, Cotton & Kemble's Minstrels, Chicago, Feb. 23, 1874.)
"We Met by Chance"..........Geo. L. Hall
(As sung by him with Boyce & Mudge's Minstrels, May 3, 1866.)
GRAND FINALE, THE CIRCUS SHOW.
(As performed by Bryant's Minstrels, May 11, 1868.)

4 BOYISH BASSOS 4
O. P. Sweet, Jos. M. Norcross, Geo. L. Hall, Ainsley Scott.
1,000 pounds of harmony outdone by nearly 300 years of melody.

The Oldest Living Minstrel "Leader,"
WM. BLAKENEY.
This active gentleman, who has just rounded out four score years, will perform a few choice numbers on the violin.

They Will Bring Their Banjos.
R. Jean Buckley, Jake Wallace, J. K. Buckley, Dick McGowan, Charley Morris, Billy Carter. A sextette of stringers who will endeavor to succeed with several Southern selections.

LEW BENEDICT,
In Philosophical Remarks,
(As performed by him with Kelly & Leon's Minstrels, N. Y. City, May 29, 1876.)

The performance to conclude with
HIS GRACE, THE DUKE.
Introducing
THE ONLY LEON.
Supported by Wm. West, Jake Wallace, Fred Wilson, R. M. Carroll, and entire strength of the Company. (As produced with Kelly & Leon's Minstrels, Park Theatre, Brooklyn, Aug. 6, 1877.)

Note.—Notwithstanding the great expense entailed to organize this Monumental aggregation of Mirthful and Melodious Monarchs of Minstrelsy, there will be no increase in the prices of tickets, which will be sold on this occasion by *Mrs. J. T. Huntley,* formerly Mrs. Matt. Peel.

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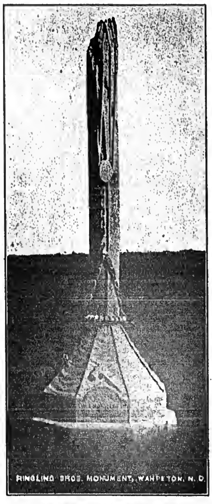
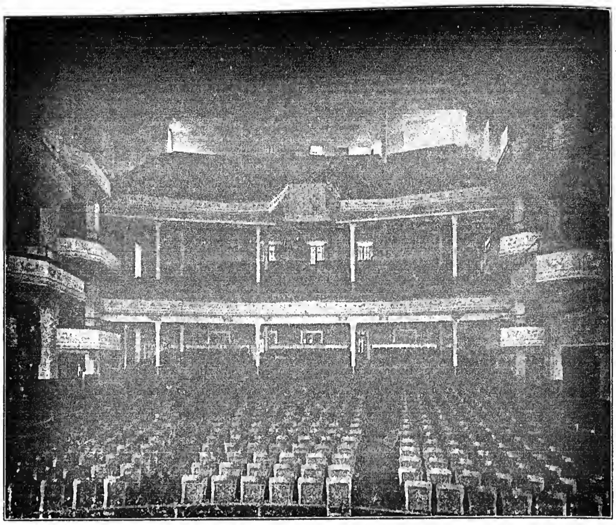


THE RINGLING MONUMENT

Was erected by the workingmen of the Ringling Bros.' Show, season of 1897, for Chas. E. Walters and Chas. Smith, who were struck by lightning at Wahpeton, N. D. The monument was designed by "Happy" Jack Snelling, boss canvasman with the Barnum & Bailey Show.

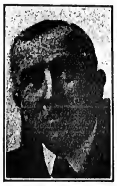


NATIONAL THEATRE, BOSTON.

View, from up-stage, of auditorium, showing the great seating capacity of the house. Seats 3,500 people.

BURLESQUE.

BY LOUIS ROBIE.



"Burlesque, in the exact meaning of the word, exists no longer on the stage," says Louis Robie, the veteran manager, who owns the Knickerbockers. "It is many, many years since a real burlesque, meaning a travesty upon some other entertainment or upon the happenings of the day, was shown with any company. A burlesque show, as it was understood twenty years ago, meant the satirizing of some legitimate entertainment that had been scoring a popular success, and the burlesque actors of that time were wonders when it came to absurd impersonations of the stars. In recent seasons there have been few travesties of the kind. One of the best was Harry Morris' 'Trilby,' in which the Du Maurier characters were burlesqued in a style that was worth going a long way to see. Too bad Harry Morris died—he was a good comedian who could divert an audience as few of the modern school can do.

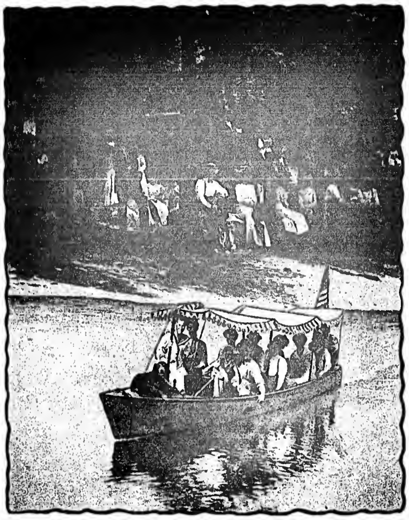
"Just as the characters in all reliable melodramas are the same, so the characters in burlesque began to become fixtures when that form of entertainment was making early headway. All well regulated melodramas have the noble though sheep-brained hero, the persecuted heroine, the soubrette and the heavy villain. Around these four the plot revolves, and the other characters may vary a little if the steadfast four are in their proper places. Thus, in burlesque, there must always be the statuesque leading woman, the light soubrette, the Jewish comedian and the Irish comedian. Can't get along without them. Now and then you add a German comedian, a Bowery tough or a Wild West gunman, but the original four are always present—and the audiences insist upon them, too. And, as a rule, you will find that the comedians of the burlesque shows are, in real life, just about what they impersonate upon the stage—the Jew is usually a Hebrew from the New York Ghetto, and the Irishman is a genuine Mac or O'.

"The chief difference between the burlesque shows of to-day and the musical comedies lies, as an actual fact, mainly in the characters represented. Chorus numbers, ensembles, costumes, are strikingly alike. Some of the present burlesque shows actually show more brilliant and expensive costumes than sixty per cent. of the musical comedies. In musical comedy and comic opera, however, you see Turks, brigands, hussars and similar romantic characters, while your plain Irishman and regulation Hebrew do not figure. In burlesque, the hussars, Oriental princes and such characters do not happen—they would give a burlesque audience severe pains and get a chilled reception.

"'Smut,' or impropriety in words and actions, has been cut out of most burlesque shows, and I have seen far worse stuff in several supposedly high class New York theatres than on all the burlesque circuits put together. Experience shows that all the 'big laughs'—comedy scenes which get an uproarious hand from the audiences—are absolutely clean. They may contain a lot of horseplay and grotesque absurdity, but there is nothing improper about them. Roger Imhof, whose good old standby, 'Casey, the Piper,' seems fated to never die, can get more laughs out of a bit of rough-and-tumble foolishness than any crowd would give for the most glittering improprieties that were ever imported from abroad.

"The burlesque business is pretty well entrenched at present. It was damaged far less by the moving picture invasion than several other branches of amusement, and the best evidence of its prosperity is shown by the erection of new theatres and the expensive stagings now shown by almost all the burlesque companies."

The supervision exercised by a competent Board of Censors over the quantity and quality of the shows produced assures burlesque patrons the best in that line. But the main inducement to managers to produce a good show is the self-evident fact, proved by experience, that the good shows and the good houses get the good money, and that is what we are in the business for.



DAN SHERMAN'S LAKE,

AT DAVENPORT CENTRE, NEW YORK.

In this place Dan Sherman has discovered and developed an ideal Summer resort, and its popularity has proved his good judgment in settling on that beautiful spot in the Catskill Mountains, near Oneonta, N. Y. Ninety acres of woodland, a fifty acre lake, fields, mountains, are the natural features, which have been improved with Summer cottages, dancing platform, stage with scenery, merry-go-round, stable room, auto sheds, etc. Mr. Sherman has planned a number of additional features for the coming season.

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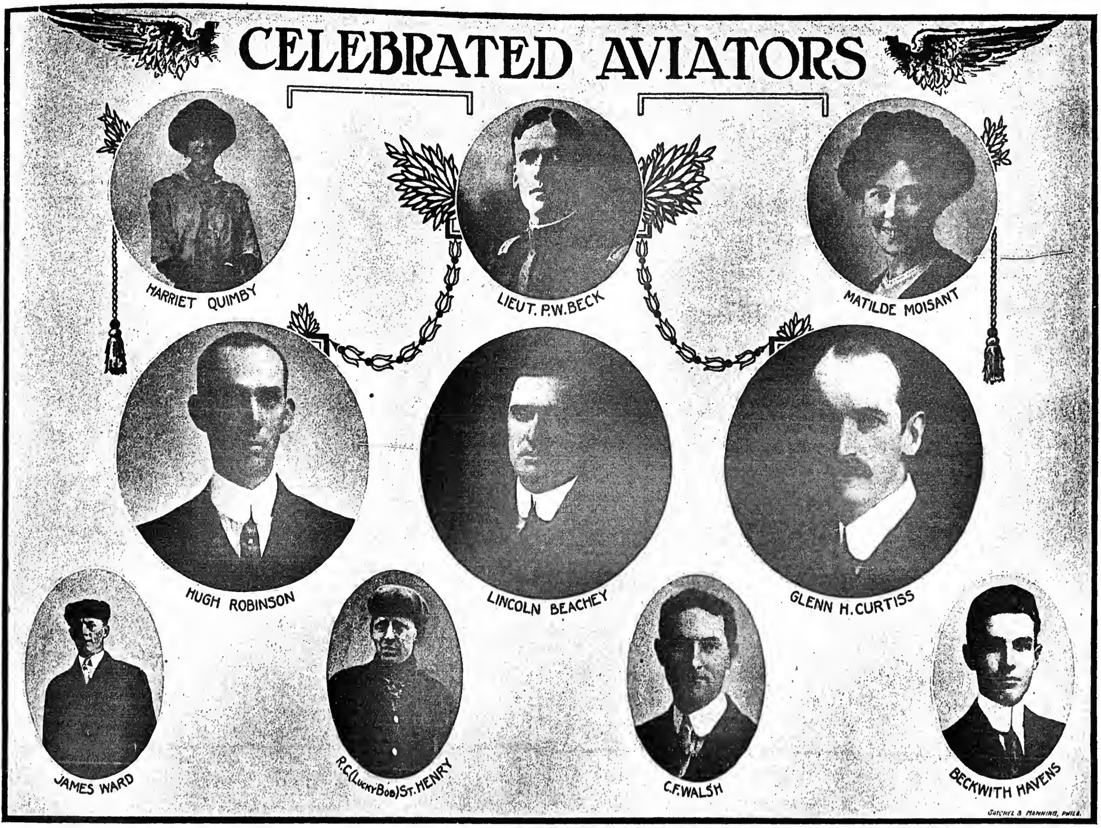
A LITERARY CURIOSITY.

BY HARRY N. BRAHAM.

(Young)	Why all this toil for triumphs of an hour?
(Dr. Johnson)	Life's a short Summer, man a flower.
(Pope)	By turns we catch the vital breath and die—
(Prior)	The cradle and the tomb, alas so nigh.
(Sewell)	To be is better far than not to be,
(Spencer)	Though all man's life may seem a tragedy;
(Daniell)	But light cares speak when mighty griefs are dumb,
(Sir W. Raleigh)	The bottom is but shallow, whence they come,
(Longfellow)	Your fate is but the common fate of all;
(Southwell)	Unmingled joys here to no men befall,
(Congreve)	Nature to each allots his proper sphere;
(Churchill)	Fortune makes folly her peculiar care;
(Rochester)	Custom does often reason overrule,
(Armstrong)	And throw a cruel sunshine on a fool.
(Milton)	Live well; how long or short, permit to heaven;
(Bailey)	They who forgive most shall be most forgiven—
(French)	Sin may be clasped so close that we cannot see its face—
(Somerville)	Vile intercourse where virtue has no place.
(Thompson)	Then keep each passion down, however dear,
(Byron)	Thou pendulum betwixt a smile and tear;
(Smollett)	Her sensual snares, let faithless pleasures lay,
(Crabbe)	With craft and skill, to ruin and betray;
(Messenger)	Soar not too high to fall, but stoop to raise,
(Cowley)	We masters grow of all that we despise.
(Beattie)	O, when I renounce that impious self-esteem;
(Cowper)	Riches have wings, and grandeur is a dream.
(Sir W. Davenant)	Think not ambition wise because 'tis brave,
(Gray)	The paths of glory lead but to the grave.
(Willis)	What is ambition?—'tis a glorious cheat!
(Addison)	Only destruction to the brave and great.
(Dryden)	What's all the gaudy glitter of a crown?
(F. Quarles)	The way to bliss lies not on beds of down.
(Watkins)	How long we live, not years but actions tell,
(Herrick)	That man lives twice who lives the first life well.
(W. Mason)	Make, then, while yet we may, your God your friend,
(Hill)	Whom Christians worship, yet not comprehend;
(Dana)	The trust that's given, guard, and to yourself be just;
(Shakespeare)	For, live we how we can, yet die we must.



GATCHEL & MANNING, PHILA.

CELEBRATED AVIATORS.

GLENN CURTISS.

Glenn Hammond Curtiss was born May 21, 1878, at Hammondsport, N. Y. He attended the public schools of his home village, and before completing his education had begun to earn a livelihood selling newspapers. He continued this work after leaving school, extending his route, and soon bought a bicycle out of his savings in order to more easily reach his customers, who were scattered over the countryside. It was not long before he discovered that it is hard work to climb hills on a wheel, especially with a strap-full of papers under one arm, and he finally hit upon the idea of equipping the bicycle with a small gasoline motor, which should do the harder part of the work for him. His success as an aviator really dates back to this idea of his boyhood, for it was from that the development of the fine Curtiss motor started.

He picked up a small gasoline motor and began experiments in an improvised shop in his father's back yard, to connect his motor and bicycle in some practical way. After innumerable attempts he finally succeeded in making a trip over the country roads, and his success led him to open a real shop where he repaired bicycles to get funds to carry on his experiments extensively. On his next machine he placed a motor of his own construction, and before he was twenty he had built a motorcycle which had commercial value.

The G. H. Curtiss Manufacturing Company was then formed, and the manufacture of motorcycles was begun in a small factory bought by the company. Mr. Curtiss became a devotee of motorcycle racing, and entered a number of contests. In 1905 he won the first American track championship, and two years later he traveled one mile in twenty-six and two-fifth seconds, at Ormond Beach, Fla.

The strength and lightness of the Curtiss motors attracted the attention of Captain Thomas S. Baldwin, who was building a dirigible balloon in California, and he asked Curtiss to design a motor especially for aeronautical work. This motor was built, and as a result Curtiss entered the aeronautic field in competition with foreign manufacturers. He built the engine for Baldwin's dirigible, which was purchased by the United States Government, and personally assisted Baldwin in making the army tests. Curtiss motors were soon driving practically every dirigible in America.

The aeroplane next came to the attention of Curtiss, and together with Dr. Alexander Graham Bell, F. W. Baldwin, J. A. D. McCurdy, and Lieutenant Selfridge, he formed the Aerial Experiment Association, becoming chief of construction. This association designed and built the "White Wing," a biplane which made a number of short flights. This was followed by the "Red Wing," and later by the "June Bug," which was the most successful machine in America up to that time. On July 4, 1908, Curtiss, flying the "June Bug," won *The Scientific American* trophy, the first aeroplane prize ever offered in America, by a flight of one mile, straightaway, in a little less than two minutes. The association dissolved, and Curtiss constructed a biplane along commercial lines, under contract for the Aeronautic Society, of New York, and with this machine made flights at Mineola, L. I., again winning *The Scientific American* trophy in 1909.

Soon afterward, the Aero Club of America not having a contestant for the first international aviation meet, urged Curtiss to compete. He finally consented and built a biplane especially designed for the purpose, equipped with a 60 horse-power motor. He had no time for practice flights, really using the machine for the first time after setting it up at Rheims. He showed such excellent control and judgment in flights that he was able to win out against all competitors, bringing the Gordon-Bennett cup to America.

From Rheims he went to Brescia, Italy, where he won the prize for the fastest flight of fifty kilometers.

Early in 1910 Curtiss made several new records for quick starting and speed in the Los Angeles meet, and later, at San Antonio, Tex., he established the present world's record by leaving the ground in four and one-fifth seconds from the time of starting the motor.

One of his great feats was the winning of *The New York World's* prize of $10,000 by a spectacular flight from Albany to New York, on May 29, 1910. Besides being one of the most difficult flights ever made up to that time, this trip was the first long distance cross-country flight made in America, and was the inspiration of a number of prize offers for city to city journeys.

During the Winter of 1910-11, at his Winter training grounds at San Diego, Cal., Mr. Curtiss developed the famous hydro-aeroplane, the first and only machine of its kind in the world. The hydro-aeroplane rises on either land or water. While at San Diego, Mr. Curtiss carried with him on several flights three army and two naval officers, and these passenger-carrying flights were eminently successful. The United States Navy now considers the hydro-aeroplane the only practical machine for the use of the Government.

JAMES J. WARD.

Because he has the attributes of a true birdman, young James J. Ward, of Chicago, has been able to attain celebrity in a few months. Beginning at New Orleans last Winter, Ward immediately won commendation. While the Curtiss aviators were at Charleston, Jan. 6, 1911, Ward attracted, so to speak, the attention of the entire country. In a daring flight, in which was attained a height of 5,800 feet, he flew across two rivers, sailed above Charleston harbor and out over the Atlantic Ocean; returning, "by circling two of the strongest fortifications on the Atlantic Coast and demonstrating the efficiency of the aeroplane in military scouting," Ward secured a prize of $5,000.

Ward was the first aviator to fly in Cuba. He gained prestige there, and obtained more on his return to the United States.

As an aviator Ward appeals to the crowd. He acquires instant popularity, not only because of the quality of his work, but also by reason of his cheerfulness. He makes hazardous flights with a merry indifference that commands admiration. At Hastings, Neb., last year, his achievements evoked tremendous enthusiasm.

In the early part of his aerial career Ward used a light biplane having a 24 H. P. motor. Finally, however, Ward's old favorite was replaced by a new model Curtiss biplane, with an eight cylinder motor that developed rather more than 60 H. P.

BECKWITH HAVENS.

At the Curtiss training grounds, at Hammondsport, N. Y., Beckwith Havens learned to fly "just for the sport there was in it." As an amateur he meant to show what he could do with an aeroplane, and at the outset he had no thought of becoming a professional aviator. With practice his skill increased. Soon he was able to fly boldly and well. Familiarity with the machine made its use more fascinating. Proficiency added to the joy of flying. Then came the question "Why not make a business of it?"

He joined the Curtiss forces in 1911, and the recognition he has gained emphasizes the wisdom of the course he has pursued. Reports of Havens' flights at Rockford, Ill., on Aug. 5, of last year, and Boone, Ia., on Aug. 10, evoked thrills of pride and gratification even from those who objected to his becoming an aviator. Still more recently he made spectacular flights at Middletown, N. Y., on Sept. 1, and at Lewiston, Me., Sept. 4-6.

As a tribute to the young airman's ability as an aviator, he was chosen on Sept. 11 by Glenn H. Curtiss to demonstrate his new military aeroplane, built for the army signal corps. After three successful trial flights, held under rigid requirements, which were designed to tax to the utmost any aviator's skill, the machine was purchased by the war department, through Capt. Paul W. Beck.

Havens is a firm believer in the safety of the aeroplane, even when compared to a journey in a parlor car on the "best equipped railroad in America." This is due mainly to his experiences in the wreck of the 18-hour Pennsylvania flyer, near Fort Wayne, Ind., Sunday evening, Aug. 13, the aviator having had the ill fortune to be hurt in the accident, being on his way at the time to give an exhibition of flying at Salisbury, Md.

Havens and Russell, one of his mechanics, were pinned in the vestibule between the dining car and a sleeper when the train was wrecked, and both sustained painful injuries. Rescuers, with axes and crowbars, pried them out. Since then Havens has declared that aeroplane travel is far safer than railroad transportation.

CHARLES F. WALSH

Was born in San Diego, Cal., about thirty years ago. His start as an aviator was with a machine of his own construction—a huge monoplane, which measured fifty feet from tip to tip of its wings. It was equipped with a twenty-horse power automobile motor. This he entered in a meet promoted by Charles K. Hamilton, at Coronado, Cal., in January, 1909. But the machine was not a success. Undaunted, Walsh, bound to become a successful aviator at all costs, built himself another machine, this time a copy of the Curtiss machine used by Hamilton. With it he made a number of flights at San Diego. Later, in the same machine, he entered the Aero Club of California Novice Meet, at Los Angeles, in October, 1910, where he made the first circular flight on the Pacific Coast ever made by an amateur, captured all the prize money and four handsome silver cups.

Following his clean-up at the novice meet, Walsh built a new machine for carrying passengers, and on Feb. 19, 1911, flew it, carrying his wife and two children. He then went on a long tour as an exhibition aviator and flew at Portland, Ore.; Seattle, Wash.; Victoria, B. C., and other big cities in the Northwest. Among them was Laramie, Wyo., which is situated at an altitude of 7,400 feet, and is the highest point in the world from which an aviator has made a successful flight.

Walsh joined the Curtiss staff of aviators following the big Chicago aero meet, last Summer. He was assigned the big Curtiss racing machine formerly used by Eugene Ely in his famous flights from New York to Philadelphia, and from the land to the U. S. S. "Philadelphia." Last Fall he made flights with great success west of the Mississippi, filling a large number of exhibition dates.

MATILDA MOISANT.

Matilda Moisant, sister of the late John B. Moisant, who was killed at New Orleans January, 1910, and who qualified for her air pilot's license at Nassau Boulevard, Aug. 13, 1911, is the second woman aviator to win a license in America. In her trial she drove her monoplane in a masterly style, completing the necessary figure 8 in a graceful manner. W. Binet and Baron D'Orcy were the officials who officiated at the trial. Miss Moisant made several phenomenal flights during the meet at Nassau Boulevard in October, 1911.

HUGH A. ROBINSON,

Who is only about thirty years of age, has been a balloonist and parachute jumper, has looped the loop on a bicycle and on a motorcycle, driven racing automobiles and racing motorboats, built and flown the first American monoplane, and now is flying the new sixty-five mile an hour Curtiss racing biplane.

Robinson is a natural mechanic, and since his youth has experimented with automobiles and the gas engine. He built the first automobile seen in Southwest Missouri, and then became a foreman in one of the big Eastern automobile factories. His mind ran toward aeronautics, however, and as early as 1901 he began experimenting with gliders, and later with monoplanes and biplanes, with only partial success. Finally, however, he completed a monoplane, the first ever built in this country, but before he could perfect it a storm came along and completely wrecked it.

He then took up ballooning, and for two years made ascensions in the big gas bags, and "descensions" by the parachute route. Motor boats, automobiles, and bicycles next claimed his attention, in succession, but aviation finally claimed him again.

Feeling that he should be better equipped in his knowledge of the science of flying, he went to France, where for two years he studied the methods of the Frenchmen. Returning home, he built a biplane of the Curtiss type, and flew it successfully, making a complete circle of one mile the first time he got it off the ground.

Robinson was not satisfied with his success, however, and wanted to associate himself with one of the leaders in aviation. So last Winter he joined Glenn H. Curtiss in California, and at San Francisco made his first flight in an eight-cylinder Curtiss racer, remaining in the air fourteen minutes, and winning the principal novice prizes.

A feature of Robinson's flying is that he almost always turns to the right, which is contrary to the rule adopted by most aviators, and completely disproves the claim made by some persons that the single propeller aeroplane could not be turned to the right with ease and safety.

LINCOLN BEACHEY.

Within a few months Lincoln Beachey became one of the most spectacular aviators in the world. He made his first flight in a Curtiss machine at Los Angeles, Cal., in December, 1911. Since that time his progress has been phenomenal. He has filled engagements in Cuba, throughout the Southern States, New England and the Eastern States, and wherever he has appeared he has left behind a reputation for daring and spectacular flying.

He has developed into probably the most successful passenger carrying aviator in the United States, and a cross-country flight over a city, mountains or forests holds no terrors for him. At Pinehurst, N. C., he took up Commander Saito, a distinguished Japanese naval officer, and was highly commended by him for the way in which he handled the Curtiss aeroplane. At Bridgeport, Conn., he took up a young lady passenger chosen by *The Bridgeport Post*, and carried her to the height of 1,000 feet far out over Long Island Sound. At Wilkes-Barre, last Decoration Day, he carried a young woman to the height of more than 1,000 feet, and flew over the city.

Beachey's sensational glides and dips, and his sharp turns, cause even the aviators themselves to catch their breath in astonishment. He is a fine mechanic. Before taking up the aeroplane under Glenn H. Curtiss, he operated dirigible balloons in every city in the country.

He made a flight in a dirigible balloon around the dome of the Capitol at Washington, D. C., five years ago, and surpassed that performance at an aviation meet in Washington, by circling the great dome in a Curtiss machine at a height of 2,000 feet. His was the first aeroplane that ever encircled the National Capitol, and created a sensation among the members of Congress, to whom it was a demonstration of the possibility of aircraft in war. And his sensational flight under the suspension bridge at Niagara Falls will always remain one of the most daring feats ever attempted by a birdman.

R. C. ST. HENRY.

Robert C. St. Henry was born in El Paso, about twenty-eight years ago. Chasing Texas cattle over the great plains was all right for a while, but it ceased to be exciting. He wanted a life of excitement, so he decided to become a locomotive engineer, and with that idea went into the Southern Pacific Railroad shops at El Paso. It took only a short time to convince him that progress was slow without a knowledge of mechanics, therefore he took a course in mechanical engineering in San Francisco.

About this time in his career the automobile industry had its first great impetus on the Pacific Coast. St. Henry became interested and secured a position with the Haynes-Apperson automobile factory at Kokomo, Ind., where he spent some time in the motor department. Afterwards he worked for two years in the shops of the famous firm of Renault. From the shops he became a driver of racing cars and participated in automobile races in many cities of the United States and abroad.

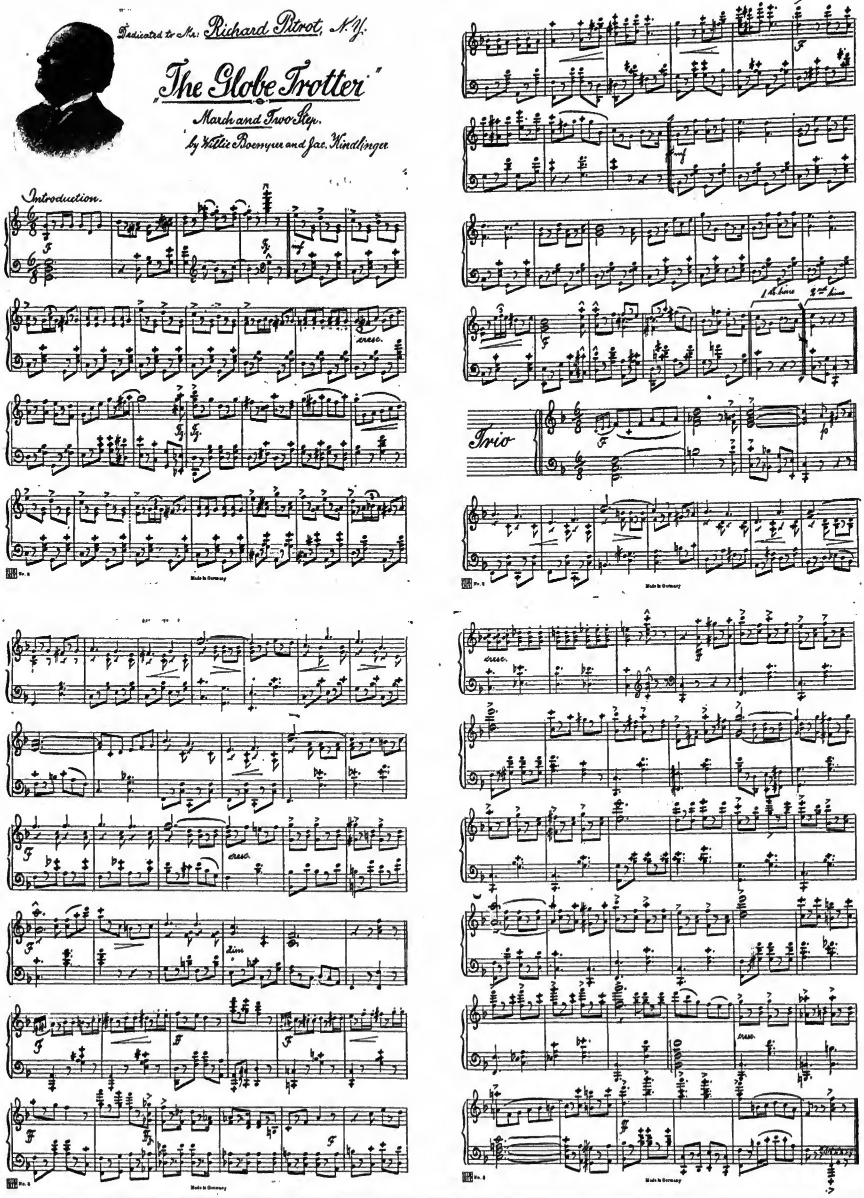
Aviation next attracted "Lucky Bob," as he is familiarly called, and when Glenn Curtiss went to the Pacific Coast last Winter and announced that he intended to establish a school at San Diego for the purpose of training army and navy officers to fly, St. Henry was first to apply. The school opened on North Island, at San Diego, in January, with the blonde Texan as one of the civilian pupils, and he worked through the Winter alongside the military men who were learning to fly. Since the opening of last Spring St. Henry has been flying in Western Canada and the Northwestern States, a district he learned when he was a roving cowboy.

HARRIET QUIMBY.

Miss Quimby is the first woman aviator in America to receive a pilot's license. She accomplished this feat at the Mineola Aviation Grounds, Aug. 1, 1911. Miss Quimby failed in her first trial, July 31, after executing all the figures necessary. She failed in making the landing inside the required space. Her second flight for her license was witnessed by a large gathering. Leaving the ground gracefully, and rising to an altitude of 150 feet, Miss Quimby performed the figure eight evolutions in masterly style. In the altitude attempt the barograph read 220 feet. Landing within 7 feet 9 inches of a given mark, a world's record was broken. Miss Quimby made her first professional flight at the county fair at Staten Island, Sept. 2. She is under contract with the Moisant International Aviators, flies a Moisant monoplane, and is conceded to be the greatest woman monoplane operator in the world.

LIEUT. PAUL BECK.

Lieut. Beck was the first U. S. Army officer to operate a Curtiss aeroplane. At Hammondsport, N. Y., July 24, 1911, Lieut. Beck and Lieut. Ellyson, of the U. S. N., demonstrated for the first time in the air the practicability of the Curtiss new shift control.



OLD TIMERS.

BY SID J. ALLEN AND BOBBY GAYLOR.

Listed on this page of time
Are actors old and gray,
Who have weathered all conditions
And battled through the fray.
Some to peace and happiness,
Some to wealth and fame,
Some to poverty and sickness,
But all have played the game.

Each has suffered in his turn,
Each has played his part.
Each still retains a smiling face
For each pulsating heart.
Throughout the lands of the universe
They dispel the pall of gloom,
And cause the world to laugh and smile
As the Springtime flowers bloom.

Now as you read the names below
Lay aside all jests and jeers,
Let your respect be a monument
For the laugh provoking peers.
And as the end fast rolls around
With the fading light of day,
Remember death leaves every class,
We all lay beneath the clay.

Sam Archer
Billy Ashcroft
Andy Adams
Andy Amann
Jerry Alton
Harry Armstrong
Sid J. Allen
Chas. Bellmont
Chas. Burk
John F. Byrne
Chas. Banks
John Burton
Matt Burton
Frank Bush
Beson and Fox
John Barry
Jas. Barry
Chas. Banvard
Billy Bowman
John Bowman
John Brace
Tom Brantford
Lew Benedict
Gus Bruno
Major Burke
J. H. W. Byrne
Harry Booker
Buckley & Snyder
Pete Baker
Frank Bell
Nat Blossom
Jas. Barton
Dan Collyer
Dave Conroy
Jack Conroy
Sam Cole
Dick Orollus
Joe Cheevers
Monti Collins
Frank Cummings
Jerry Cohan
Billy Cronin
Tim Cronin
Billy Cortright
Dick Cummings
Billy Carter
Billy Cameron
DeWitt Cook
Billy Campbell
Bert Clark
Harry Corson Clarke
John E. Drew
Hughey Dougherty
Del Fuego
Jeppe DeLano
Henry E. Dixie
Jim Dalton
Roger Dolan
Bernard Dyllyn
Chas. Diamond
Tony Denier
Albert Denier
Walter Deaves
Jefferson De Angelis
John Daley
Frank De Bugue
Fatsy Doyle
Morton Emerson
Jas. Emerson
Sid J. Euson
Chas. E. Evans
Harry Edwards
Tony Farrell
Jas. Fields
J. W. Frillman
John Fletcher
Tom Farren
Al. Fostell
Fox & Ward
Tom Flynn
Barney Fagan
Barney Ferguson
Eddie Foy
Terry Ferguson
John Fielding
Sig Faranta
John Flynn
Al. Filson
Geo. O. Fry
Geo. Francis
John. Fields
Ed. Favor
Al. G. Fields
Lew Fields
Chas. Geyer
Billy Gilbert
Bob Garnella
Nat Goodwin
Bobby Gaylor
Sam Gilder
Tommy Granger
Frank Gibbons
John Guerin
Dan Griffin
Mike Griffin
John Grieves
B. Gorman
Bill Gallagher
John A. George
Jas. Green
Al. Gillette
Dick Gorman
Jim Gentry
Billy (Desmond) Gibson
Jerry Hart
Sam Holsworth
B. O. Hart
Humes & Leo
Dick Hume
Bob Harrison
Fred Hallen
Garry Hopper
Gus Hill
Paddy Hughes
J. P. Hill
Billy Hines
Lew Hawkins
Johnny Henshaw
Dan Hart
Nat Helder
Frank Hilfinger
Tommy Haywood
Master Haney
Matt Hanley
Billy Harris
Tom Hefferon
Mike Haney
M. E. Hanley
Al. Haynes
Lon Hale
Ed. Howard
Sam Howe
Nick Hughes
Andy Hughes
Carroll Johnson
Billy Jackson
Johnny Jess
Bill Keough
Geo. Koshure
Chas. King
John T. Kelly
Tommy Leary
Lessinger & Saunders
John Leach
Frank Le Roy
Chas. Landis
Levantine Bros.
Frank Lemondue
Pause La Petre
Chas. Lane
Joe Lang
Ed. Lang
Charley, Loder
Frank Lavarnie
John Le Clair
Harry Le Clair
Harry Leavitt
Harry Leopold
The Great Leon
Walter Le Roy
Tom Lewis
Barney Mullaley
John Morrisey
John McDonough
Jas. Mackey
Bobby Manchester
Fred Mackley
Joe Murphy
Paddy Murphy
Le Roy Millard
Chas. Moreland
Phil Mack
Count Meyers
Pete McGloin
Frank Murphy
Ed. Mozart
Harry Montague
Dick Mauretta
Eddie Miles
McIntyre & Heath
Hugh Mack
Billy Maloney
Tom Murray
Mark Murphy
John Morton
Tom Moore
Barry Maxwell
Dan Malcolm
Al. Miaco
J. O. (Toothless) Murphy
Frank McNish
Andy McKee
Chas. McCarthy
Pete McCloud
Sam Morton
Master Martin
Harry Martell
Chas. Mason
Dan Mason
Dick Mack
A. C. Moreland
Joe Norcross
Jack Noon
Lew Nelson
Jas. Nelson
Mike Niblo
Nick Norton
Jimmie Neary
Chas. Orville
Joe Pettingill
Geo. Primrose
Jas. T. Powers
Billy Pash
Jen Powers
Johnson & Powers
Joe Purdy
Jack Parry
Richard Pitrot
Fred Roberts
S. Ricardo
Russell Bros.
Tommy Ryan
Billy Robinson
Johnny Ray
Rodney Ranous
John O. Rice
Frank Rice
John Ransone
Jas. E. Rome
Tony Ryder
Chas. J. Ross
Gus Rapier
Jimmie Riley
Harry O. Rodgers
Sam Swain
Willis Sweatman
Phil Sheridan
Cal Stewart
Sheridan & Flynn
Bert Sheppard
Chas. O. Seamon
Gus Saville
Geo. Spence
Jack Styles
Johnny Small
Jack Shannon
Jack Sheena
Gene Stratton
Harry Shefton
Pete Show
Steve Sarsfield
Mike Sullivan
Geo. Thatcher
Jim Thompson
Geo. Topack
Chas. Turner
Geo. Turner
Jas. Thompson
Dan Tracy
Jim Tenbrooke
Thomas & Watson
Harry Thomson
Johnny Thompson
Will Vidocq
Billy Wyley
Cal Wagner
Geo. Wilson
Billy White
Tommy White
J. K. Wallace
Jimmie Wall
Punch Wheeler
Banks Winters
Luke Wilson
Tony Wilson
John Wills
Sam Wheeler
Francis Wilson
Harry Watson
Archie White
Fred Winzel
Geo. Wills
John T. Wright
Joe Weber
Pop Ward
Nat Wheeler
Chas. W. Young
Tody Zanfretta

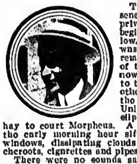
LE ENVOI.

Make new friends
But keep the old,
Those are silver
These are gold.
New made friendships
Like new wine,
Age with mellow and refine,
Friendships that have stood the test
Time and change are surely best.
Brow may wrinkle
Hair grow gray,
Friendship never knows decay.

TALES TOLD IN THE PRIVILEGE CAR.

TONY ST. DENIS, THE VETERAN CLOWN, TELLS ABOUT DAYS WITH THE WAGON SHOW.

BY FLOYD KING.



The smoky kerosene lamps in the privilege car were beginning to burn low. A faint glow was cast over the remaining occupants of the car who had now dwindled down to the gang, for the other followers of the Famous Shows United had silently slipped away to the hay to court Morpheus. A gentle breeze of the early morning hour sifted through the windows, dissipating clouds of smoke from cheroots, cigarettes and pipes.

There were no sounds save the sonorous breathing of Phil Muldoon, the bartender, all caparisoned in white, who sat asleep on an empty beer case at the end of the bar. The show train was rumbling through the darkness of the White Mountains of Vermont on its way to the next stand. Now and then the deep, low whistle of the engine blew a greeting to some station agent, who, though sleepy, waved his lantern good naturedly as the show train lumbered through the village.

Tony St. Denis, a grizzled master of buffoonery, who for more than half a century had inveigled cheer and gladness into the hearts of millions of little tots and grown-ups, shifted two hundred pounds of avoirdupois in his chair and relit his stogie. It remained for Tony to break the silence for following the nightly poker game, members of the gang sat thinking—thinking of scenes far away, possibly of the old lady or the kids who in old New York or Chicago waited their return.

"Fellows, you can talk all you want to of those good old days, those halcyon days and palmy days when the wagon shows made their pilgrimages overland, but take it from me, Tony St. Denis, the clown, he wants no more of it," began Tony as he pulled his derby down and thumped on the table, rattling several half-empty beer steins and a stack of poker chips. "None of it for me—no more of it. I know, for more than a quarter of a century I was with wagon shows, and saw sights which nowadays would still forever the aroma of the sawdust in some of the younger bloods whose greatest hardship is to sleep in the berth of a moving train."

"So life with the wagon shows is not all that it has been pictured, is it?" said Harry Fosler, the press agent, back with the show, as he pulled his chair a little closer to the table and slipped his thumbs into his vest. Everybody around the privilege car knew that Harry was always ready and anxious for some one to start a story, for it meant material for him to plant with some unsuspecting country editor. The press agent wore his hair long, had a boyish face, and looked like the dramatic editor of a small daily taking copious notes for his review. In fact, the press agent was formerly a critic, at least police reporter on week days and dramatic editor on Sunday nights at a burlesque show, back in Altoona.

Tony splashed the window sill with a shower of tobacco juice and began.

"Near as I can recollect, it was in the early part of December, 1809, that *Spaulding's Circus and Congress of Asiatic Wonders* was working its way down through Mississippi, bound for Winter quarters in New Orleans. We struck good crops and balmy weather down in the Mississippi Valley. The farmers all had money, plenty of cheap whiskey, and seemed to be just hungry for circuses. Everybody was standing in on the graft, for the governor was pulling down an even fifty per cent.

"The best burg we hit was a little settlement called Port Gibson. It was almost too small to have a name. We paraded, but it was around the big top. But believe me, I never saw so many natives pile into a place in my life as they did that December morning. Everything was ripe and the graflers were ready for the harvest. Sort of strange, too, for everybody from razorback to manager was doing it as a specialty. When the parade, or 'street march,' as they called it down there, was over, the work began. The tin star brigade had all been fixed with a five-spot each and a promise of a job as a detective if they pulled off their duties like 'good' officers.

"There were eight shell games in operation. That was the favorite game for the Southerners, the ones with the spinach and hay under their chins. Well, to make a long story short, before 'Deacon' Henry could make his opening for the museum, gold bricks were disappearing like a lot of fried chicken at a negro camp meeting. All through the day, however, the natives began to holler when they would lose their long green. The sheriff and special officers all seemed to be able to cope with them until the band in the big top was thumping noisily on the entree march.

"Then things began to break thick and fast. A deacon lost $900 on the elusive movement of the pea under a shell, and he started things. The brawny Mississippian assaulted the candy butcher, who was working the game. The 'hey, rube' cry was started, and some one cracked the deacon over the coco with a hickory sapling. A big crowd gathered about, and their ire began to rise when they saw blood coming from a dozen wounds on the deacon's face.

"Then a free for all fight was started. The funny part, the officers were nowhere to be found when the trouble broke. The boys put up the best fight they could, and when midnight came the lot looked like a miniature Waterloo. All we were trying to do was to protect the governor's outfit. The odds were too great, and soon they began to destroy the show stuff. Tents were set afire, the blues were piled on, and as the fire grew larger the sleeping wagons were rolled in only to be quickly consumed. Most of the boys who were able had long since given up the fight.

"'The retreat?' well, if my memory serves me right, Port Gibson is near the Mississippi River. The members of the show turned their faces towards the West, and never stopped running until they reached the Great Father of Waters. It was our refuge. We built a raft of logs, and drifted down to New Orleans—there were only about twenty left of us. When we reached the Crescent City we caught a cattle steamer for New York. Fellows, this is not an unusual incident which happened in those ancient days, but a common occurrence. Of course the kale was there, lots of it, but there are few of the patriarchs who are yet left to tell how they got away with it."

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"THE NEW BEGINNER."

BY CLIFF B. NELSON.

(With apologies to Saturday Evening Post).

A new beginner with a show
Has a splendid time you know.

The comedian says to him, says he,
You go and get the Curtain Key.

I think the soubrettes got it now,
You go and ask her anyhow.

Well, no, the soubrette says not here,
I gave it to his "Leads" De Vere.

To his "Leads" he finds his way,
The new beginner says, "I say."

"Oh, please, sir, will you give to me
Immediately the Curtain Key?"

His "Leads" says, with a little smile,
"Go get it from the Juvenile."

The new beginner goes along
And sings again his little song.

The juvenile says with a grin
The curtain key's not left with him.

"But where to find it I'll tell you,"
He says, "just ask the ingenue."

The ingenue says "If you can
Just ask his nibs the Heavy Man."

The Heavy answers, "See the carp,
Carp says "Go to Props, you Harp."

Props says "Now I'll tell you, sir,
I gave it to the Manager."

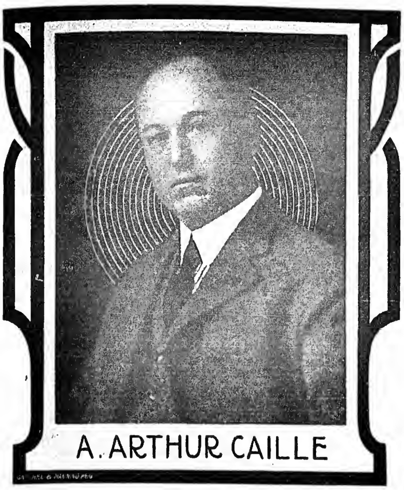
And now the new beginner goes,
And asks the guv-ner if he knows.
Where the curtain key's kept and hid,
The old man laughs and kids the kid.

And thus the kidding opes his eyes,
And puts the New Beginner wise.

So all you Firsties hark to me
There never was a curtain key.

And if you fall for such a joke
You certainly are a stupid bloke.

But New Beginners with a show
Have a splendid time, you know.



A. ARTHUR CAILLE

Mr. Caille was brought into the theatrical field by accident. A victim of circumstance, as it were. As Mr. Caille is the leading maker of amusement slot machines he supplied most of the penny arcades with a varied assortment of his machines, and about seven or eight years ago he decided to take a hand in this then most profitable amusement enterprise.

Under the title of the Casino Company Mr. Caille associated with him John H. Kunsley, and at once set out to secure locations in several cities, and at considerable expense a string of penny arcades was opened. This venture was a big success, but the advent of the motion picture shows turned the tide the other way, and the arcades were soon a dead issue.

With thousands of dollars worth of machines and high priced leaseholds on their hands, the situation became a serious one. It was, as Mr. Caille then said, "It's a case of becoming bankrupt or going into the moving picture game." The latter course was decided on, and all the penny arcades were soon remodeled into attractive little theatres and are still doing business.

That is the way A. Arthur Caille, of Detroit, started his present successful show enterprises. Vaudeville was soon taken up, and a chain of theatres was the result.

The reversed or double shift vaudeville theatre was one of Mr. Caille's fads, and his company built the Majestic, Detroit, four years ago for this purpose, and the same policy continues still. That Mr. Caille has every confidence in his present successful theatrical enterprises is shown by the fact that his company has recently built the Columbia, Detroit, at a cost of nearly $150,000. It is conceded to be the finest ten cent vaudeville house in the world. The Columbia is operated on the same plan as the Majestic.

Four other theatres are operated by Mr. Caille's concern, making six in the very "Heart of Detroit." The New Robinson, Cincinnati, is the largest house in this control, seating 2,200, and, no doubt, is the largest dime theatre in the country.

In other ways Mr. Caille is closely allied to the show world, as in his large manufacturing plant are made several devices used in theatres all over the world.

As soon as the frost is out of the ground, Mr. Caille says his company will start to build in Detroit a most novel and original show house. The seating will be 2,000, and the cost $200,000.

Mr. Caille claims Detroit as his birthplace, and was first exhibited in 1867.

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THE MILESTONES OF MEMORY.

BY HARRY ST. CLAIR.

Being a few sentiments aroused by viewing the dainty little comedy-dramatic creation, "His Affinity," and respectfully dedicated to Charles Gramlich and Helena Hall, with very best wishes of the author.

I saw you last night on a gleaming stage,
And memory's vision replaced the page
Of the lights and shadows of long ago.
In the volume of life with its joy and woe,
The withered years with their toil and pain
Vanished; and I stood back there once again,
The hearth burned low and the dying coals
Sputtered of life and its hopeless goals.
Your act placed the scenes many years away,
And I was a youth at the dawn of day.

The old plantation, the running brook,
The swimming hole near the shady nook,
The scent of the rose on the Summer's breeze,
The voice of the lark in the swaying trees.
All these your act brought back to me
Hope, friends, and love as they used to be,
For once again God gave me sight,
And I saw my youth as you played last night.

A grey-haired mother, a father stern,
A hopeful chap with his world to learn,
A bowed down head with its silvery hair,
A good-bye kiss, a farewell prayer,
The empty dreams of the future years,
The smiles that gleamed through shining tears,
A Southern moon with its silvery light,
Gleamed once more as you played last night.

The city's whirl with its busy marts,
Its lying lips and breaking hearts,
The trials and struggles for the toy of fame,
The song of the streets with its chorus of pain.
I'm tired of the mockery! the lies that it tells,
Tired: Oh, so tired of this gateway to hell.
Here in the race where Death is the goal,
Where brother sells brother and tramples his
soul,
The pains and the scars of the unceasing fight
Were soothed down at the Majestic last night.

Back to the shadows of yesterdays,
Back with the echoes of smiles and tears;
Echoes only, for the rest has flown
Back to the land of the great unknown.
The banjo is stilled, and the mocking bird's
voice,
Like the friend of my youth is vanished and
lost;
Hope, friends and love, all have vanished afar
While I, cast aside like a broken guitar,
Sit here alone in the dim dusk of life,
Alone with the soul that I lost in the strife;
The fire burns out, and my head bends low,
As I dream my dreams of the dim long ago.

JNO. W. CONSIDINE.

PROGRESSIVE VAUDEVILLE.

BY JOHN W. CONSIDINE.

Having sized up the theatrical, or more properly, the vaudeville situation in the Pacific Northwest, some ten years ago, John W. Considine, executive head of Sullivan & Considine, conceived the idea of "popular priced vaudeville," and away back in a remote part of his massive brain was a tiny spark of an idea of a transcontinental vaudeville circuit lying dormant.

As this thought began to develop, the possibilities for a theatre in every city from coast to ocean, became more apparent to him. He must, of course, seek a component part for this vast undertaking. He had the idea as to procedure well shaped in his mind by this time. He knew, too, that it meant an outlay of a tremendous amount of money, and more probably years, that would of necessity follow before he had brought the scheme to a perfect realization. He knew that it could be consummated if he had the proper kind of backing. Though the vaudeville situation at this time was extremely indefinite, he put the scheme up to his old friend, Timothy D. Sullivan, of New York City, a man in many ways fashioned after his own likeness.

A man who is respected by his fellow men as one of the highest integrity, Mr. Sullivan was not found wanting. His answer was conspicuous by its brevity, "Go ahead, John, I'm with you." Mr. Sullivan has remained with him ever since, though he has never taken an active part in the management of the huge circuit.

Being of a courageous and far-seeing nature, Mr. Considine began moulding his ideas into a composite whole by acquiring a small theatre in Seattle. This proved, under the astute Considine's management, a veritable gold mine. Then another theatre was added, and still another. All the while the wise-acres back on the Rialto winked their eyes knowingly. Then into 'Frisco jumped J. W., where he corralled a site and built a theatre. Then Chicago, Kansas City, Los Angeles, and another in Seattle. Before the wise ones were thoroughly cognizant of what had taken place he had a vaudeville circuit that was writing fifteen week contracts with performers and giving them that which they failed to get from other managers, a "play or pay" contract.

In justice to Mr. Considine it might be worthy of mention here that his firm is one of the few to-day writing such a contract. This form of contract is the broadest and most equitable ever given a performer, and stands to-day, as it has stood for some years, as a mute testimonial of the man's desire for a "square deal" to everyone. No act has ever been closed voluntarily by Mr. Considine since the inauguration of his vast circuit.

"Who is this man Considine?" was a mooted question on Broadway, and before any reply was forthcoming this same Mr. Considine had corralled theatres between Chicago and Cincinnati, and in the mean time, as a sort of diversion, he had gained control of four other theatres in Butte, Spokane, Seattle and Portland, which were the means of bringing Orpheum shows into Mr. Considine's houses in the Pacific Northwest.

The genius and foresight of the man may be partially understood when it is known that his Empress circuit paralleled that of the Orpheum, but did not conflict in any way by reason of the difference in the price of admission—all of which he had figured out in advance. The credit of this achievement, that of bringing Orpheum shows into the Pacific Northwest, very naturally falls to Mr. Considine, without in any way detracting from his pet hobby of "popular priced vaudeville." So skillfully were his plans laid and executed that "he bent his competitors to it," as they say in sporting parlance.

Mr. Considine is a quick thinker. He is dignified. He is aggressive. But underlying all this tenacity of purpose beats a big heart, through which surges the warm blood of sympathy and compassion for the under dog.

It is said that few men grow with their business, but in this particular instance the business simply bulged. From what has since transpired the charitable conclusion to be drawn is the "man" was always larger than his business. He broadened ahead of it.

He is the type of man that requires perspective in order that he may be fully appreciated.

Early in life, like his business associate, Mr. Sullivan, he knew the value of a good physical understanding and a healthy body. He rarely, if ever, smokes, and never touches intoxicants.

Mr. Considine is most patient and considerate in business matters, particularly so with regard to the stupidity or error of his employees. He has said, "The man who never makes a mistake, is not a man—he's a saint." Probably the knowledge of Mr. Considine's feelings in the matter is largely responsible for the affection, amounting almost to idolatry, in which he is held by his employees, the greater portion of whom are high class men.

No one, except his intimates, has ever quite understood his confidence in mankind. He has stood like a bulwark by the foolish and erring, sometimes to his own disadvantage, but even this has not shaken his faith in weak, frail humanity. But let a man attempt any saffron-hued tactics and he's as vitriolic and tenacious as the proverbial terrier. The yellow in a man is to him positively intolerable. Following closely his oft-repeated theory, "If you have something to do, go and do it," he set in motion a policy of amalgamation and system of management of vaudeville theatres declared to be one of the greatest in vaudeville history.

Seattle is the home of Sullivan & Considine's tremendous financial undertaking, involving, as it does, millions of dollars annually for its maintenance, a great portion of which, either directly or indirectly, finds its way back to the main office. Mr. Considine occupies the position of a director, with the reins extended to San Francisco, Denver, Chicago, Cincinnati, New York and London, where his district superintendents are located, and whose duty is to keep tab on the various managers under their jurisdiction, and in turn to report to Mr. Considine.

In that way the fifty-odd shows on the circuit move on weekly from one city to another without the slightest hitch.

The books for the entire circuit are kept in Seattle, and closed each week. The profit and loss is closed off, and a statement is placed on his desk every Monday morning, which shows him at a glance the amount of profit and loss of each individual theatre on the entire circuit, and in which is included figures for the previous year's business on this particular week. If he be traveling, this information is either wired or cabled him. In that way there is hardly an hour in the day that he cannot come pretty close to telling you what his business amounts to—if he desires to do so.

The system, the most perfect ever evolved, was worked out and perfected by Mr. Considine, and is so accurate that a discrepancy of a ten cent admission cannot escape the scrutiny of his subordinates. His payroll over the entire circuit amounts to approximately $8,000,000 a year, and that paid out to performers amounts to almost $4,000,000 annually, much of which is returned to circulation by means of railway fares, board, lodging and incidental expenses of the stagefolk, who are known to live pretty well.

During all his efforts toward the conclusion of "big things" involving a tremendous amount of detail and money, he has found time to add to his string of horses or his kennels of Llewellyn setters and time for shooting and billiards.

Every great mind has some hobby. Dogs—blooded dogs—seem to be J. W.'s. Let him be discussing the details of a million dollar theatrical deal and shove a bewhiskered dog fancier into his private office, with some fine breed of dog attached to a chain, and presto! the deal is off until he has concluded a talk-feat on dogs.

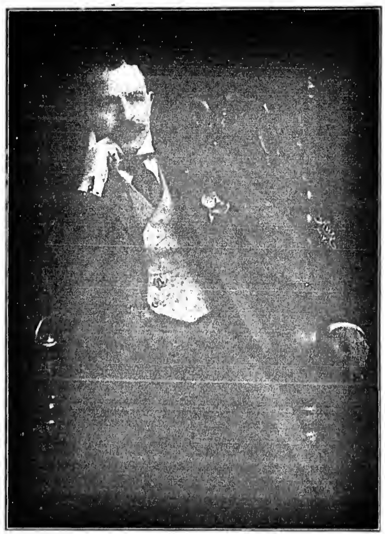
◆

LILLIAN PICKERT—CLINT DOBSON.

This is the latest photograph of Lillian Pickert, daughter of Willis Pickert, manager of Four Pickert Stock Co. Miss Pickert is not only playing leading roles, but is working with the Four Pickerts in their singing, dancing and instrumental act.

Clint Dobson, who is also with the same company, has for the past nine years been principal comedian. Their permanent address is 999 Cleveland Street, Brooklyn, N. Y.

LILLIAN PICKERT & CLINT DOBSON



CHAS. K. HARRIS.

ARE BALLADS PASSING AWAY?

BY CHAS. K. HARRIS.

You ask me whether ballads are passing away. My dear Mr. Editor, let me assure you that when the stars no longer twinkle, and the sun no longer shines, then, and not until then, will ballads pass away. As a ballad writer of twenty-five years' experience, I surely ought to know something about them, and kindly remember this as well, that if you should die to-morrow and awake about a thousand years from now, you would still hear a ballad being sung and played as you do to-day in all the homes of the music loving people of the world, and let me assure you that no other kind of music ever written or any song, will ever take the place of a heart story ballad.

You ask me "why?" Because a ballad is a story taken from everyday life, from real occurrences which are taking place every day, and that is why a war, a shipwreck, a fire, a panic or a famine will bring out a ballad, and it comes as a ray of sunshine to the sad and downhearted, to lighten their daily toil and cheer them on their way, and it teaches all to be kind, upright, honest and noble, as well as teaches a moral, and is better than many a sermon preached from the pulpit, for the reason that it is well known that many a ballad has brought together loving couples who have quarreled over some trifling affair, and after hearing a plaintive love song, they have come to their senses. I have many letters on file, also a great many which I receive daily from young girls and young men, who have written the very words I have stated above, thanking me for writing such and such a song, and that they hoped I would continue to do so for many years to come, because it brought them together.

And now for another question. Where are all the musical production numbers written in the past twenty years, or even those written five years ago? Can you recall a single melody or a tune of one of them? You shake your head. Of course you cannot.

And now for another question. Has the public forgotten "After the Ball," written nineteen years ago, and which is being played and sung with success throughout the known world at the present time? Why haven't they forgotten that song? Just because it is a real, true heart story song, which appeals to the majority of music lovers.

Then again, can you recall any negro ragtime songs of five years ago, or even one of the melodies? Again you shake your head. But do you think the public will ever forget the beautiful ballad, "'Way Down Upon the Suwanee River," or "Old Black Joe"?

Where are those topical or funny songs that held sway just a few years ago, also those Italian dialect or Indian Maiden songs that flooded the market a short time ago? You can just as well say where are the snows of yesterday—gone, dead and forgotten, but will "The Last Rose of Summer" or "Home, Sweet Home" ever be forgotten?

Just for example, and not for an advertisement, I wrote a song nine years ago, entitled "And a Little Child Shall Lead Them," which tells the story of an ill-mated couple applying for a divorce, but there was a little child to be considered, and when the judge asked the child to choose between the father and the mother (in the song of course), she takes both their hands and places them together, with the result that there was a reconciliation. Now I have a letter in my possession at the present time from a happy reunited family, the result of this very song, as they wrote me they were on the verge of separation when they heard this song illustrated and sung in one of the various vaudeville houses in this city, and the result was that they "kissed and made up," so who can say that there is not a great power in a ballad, and who knows perhaps this very song has brought many a couple closer together who were on the verge of a separation.

Then again, what cheered our soldier boys in blue going into a battle? Just a simple little ballad, "Marching Through Georgia."

What soothed a loving mother's heart after a war was over and she had lost, perhaps, an only son? Just a simple little ballad, "We Shall Meet, But We Shall Miss Him, There Will Be One Vacant Chair."

Then again what cheers our school children on their way to school, and keeps their little hearts full of sunshine and happiness? Little ballads such as "School Days," or "'Scuse Me To-day," which make them study all the harder. Then just listen to them at recess and hear them sing with their joyous little voices, "Ring Around a Rosie," or "London Bridge Is Falling Down."

Now answer me, Mr. Editor, what would those little children do without them?

What cheers the working man coming home from a hard day's toil, perhaps an old wheezy hand organ playing "Bless Your Ever Loving Little Heart"?

What cheered Admiral Dewey and his naval heroes steaming into Manila Harbor the day of the great naval battle? What were the soldiers singing? If you remember, it was "The Star Spangled Banner."

What cheered our martyred President McKinley in his last dying moments? Just a simple little ballad, "Lead, Kindly Light."

And so I could go on forever and aye telling to you why the ballad will outlive us all, yes, even outlive the world, and will never die as long as there are human hearts in this world, and boys and girls who will love and wed, and composers who have the genius to write the songs that touch the heart. As a great statesman once said: "Let me write the songs of the nation, and I care not who makes its laws."

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Any 3 of these for Orchestra sent on receipt of 25c. Epidemic Rag, two-step; On the B-A-R, waltz; Child Love, waltz; Parade of Tin Soldiers—Like the Hat, Like the Dress, two-step; Sarasa, two-step; You'll Never Know, waltz.

Bass Singers, Attention!

Here are the best Bass Songs in America. Bell in the Lighthouse Rings Ding, Dong; When the Ebb-tide Flows, Roll On Dark and Deep Blue Ocean, Thousand Leagues Under the Sea, Davy Jones Locker.

Quartettes, Attention!

Send for some of these big Hits. 10c. each, any 3 for 25c. Glow-worm, Bell in the Lighthouse, Hymns of Old Church Choir, Looking for Nice Young Fellow, Amina, Down at the Huskin' Bee, If I Had Thousand Lives.

Mandolin and Guitar Players, Attention!

You can have any of these new Hits, for 2 mandolins, guitar and piano accomp., for 15c. each. Glow-worm, Amina, In the Shadows, Wedding Dance, waltz; Thousand Lives, Henry's Barn Dance, Berlin Echoes March.

Coon Shouters, Attention!

You ought to be singing some of these big "Coon" Hits: The Mississippi Dip, Chicken Glide, Epidemic Rag, Yucatana Man, Parisian Rag, Ragtime Major Sam.

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TREASURES OF WORLD ARE MINE
IN THE GLOAMING
WHEN A FELLOW WHO'S LONESOME, MEETS GIRL FEELING BLUE
LOVE ME - DON'T TEASE
CHILO LOVE - SWEET ROSALIE
EV'RY TIME I SMILE AT YOU, ETC.
WHEN IN LOVE WITH MORE THAN ONE
TO END OF THE WORLD WITH YOU
SOUL OF MY SOUL
LET ME HAVE KISS TILL TOMORROW
LOOKING FOR NICE YOUNG FELLOW
MISSISSIPPI DIPPY DIP
I'VE GOT THE TIME, PLACE, ETC.
COME WHERE LILIES BLOOM
GETTING KIND O' LONESOME
MY! WHAT FUNNY WORLD THIS IS
NIGHT BRINGS STARS AND YOU
WHEN SWEET CARNATION MINGLES WITH ROSE
WHEN TREES ARE ORESSED IN CRIMSON AND GOLD
I HEAR NIGHT BIRDS TRILLING IN THE GREEN
SEND ME A KISS BY WIRELESS
SAME OLD WELCOME AT DOOR
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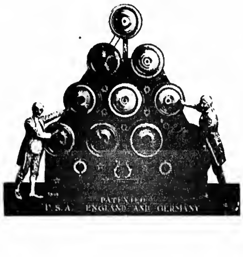

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THE BAND CAME BACK

When you talk of SILVER, you say STERLING
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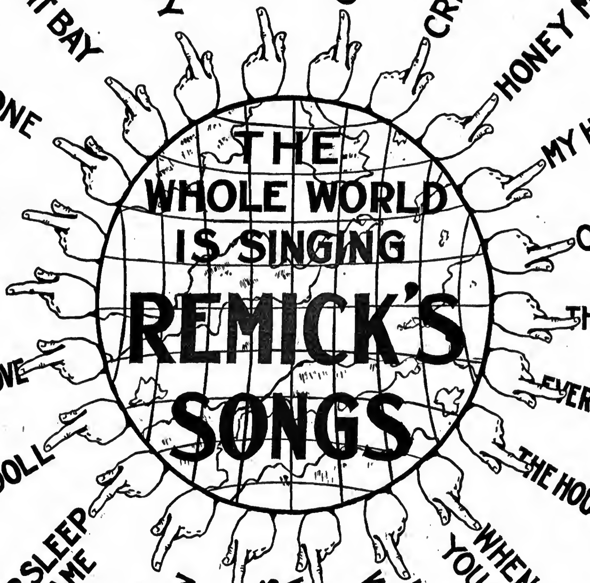
When you speak of GOLD, you mean 24 KARAT
When you hear MUSIC, you unconsciously murmer REMICK

YOU'LL DO THE SAME THING OVER

I'M GOING BACK TO OKLAHOMA

GOLDEN DEER



MOONLIGHT BAY

BABY BOY

LOVE ME

CARITA

CREATORE

HONEY MOON LOVE

MY HULA HULA LOVE

OCEANA ROLL

THE SKELETON RAG

EVERYBODY TWOSTEP

THE HOUR THAT GAVE ME YOU

WHEN I WAS TWENTY-ONE, AND YOU WERE SWEET SIXTEEN

MAYBE THAT IS WHY I'M LONELY

SOMEBODY ELSE WILL IF YOU DON'T

JUST AS LONG AS THE SUANEE FLOWS

BY THE LIGHT OF THE JUNGLE MOON

IF YOU TALK IN YOUR SLEEP DON'T MENTION MY NAME

OH YOU BEAUTIFUL DOLL

THE HARBOR OF LOVE

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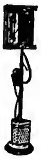
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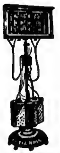
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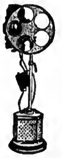
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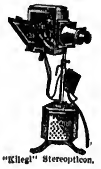
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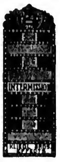
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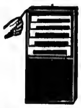
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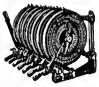
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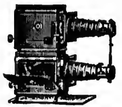
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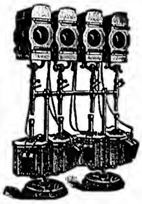
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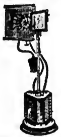
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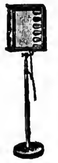
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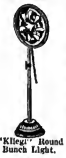
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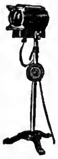
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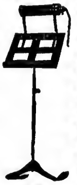
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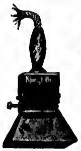
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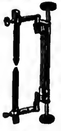
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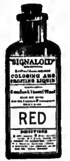

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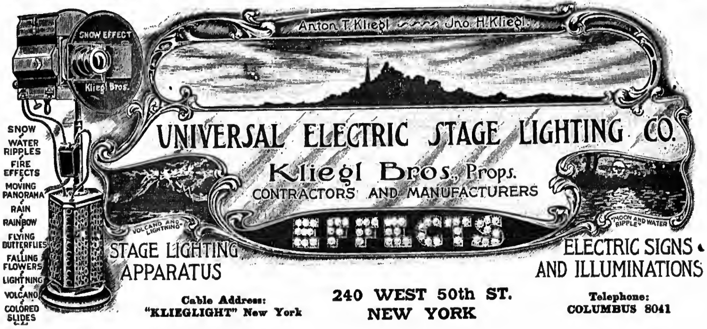
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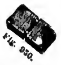
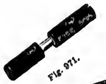


Fig. 950.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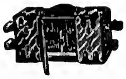
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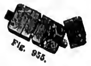
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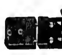
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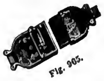
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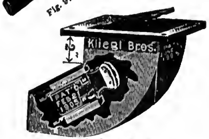
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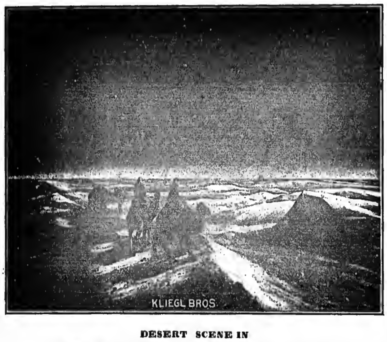
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RISING FIRE AND SMOKE
RISING MIST
RISING OR SETTING MOON
RISING OR SETTING SUN
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RUNNING WATER
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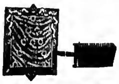
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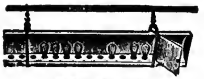
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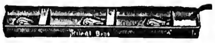
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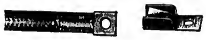
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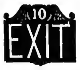

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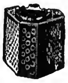
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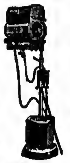
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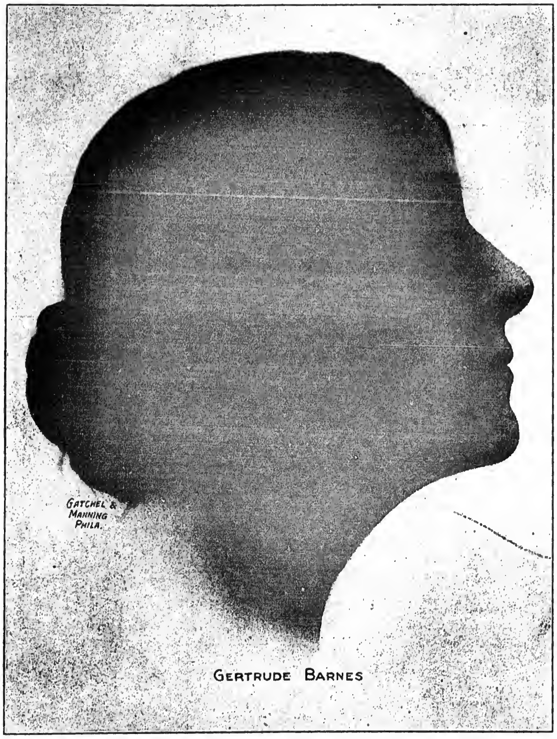
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CLAUDE R. ERBY RESIGNS.

Claude R. Erby, our Chicago manager, resigns the first of next month to conduct a new theatre which is to be erected on the Northwest side of Chicago.

Mr. Erby has ably represented THE CLIPPER in Chicago for the past two years, and takes with him our best regards and sincere wishes for success in his new enterprise.

◆◆◆

THE FRANCIS BENEFIT.

Joseph Weber and Lew Fields, in "The Evolution of Weber and Fields," will be one of many striking features at the testimonial performance in behalf of William T. Francis, at the Century Theatre, on Sunday night, Feb. 25.

Mr. Francis, as will be remembered, succeeded the late John F. Stromberg as composer and musical director at Weber & Fields' Music Hall, and the entire Weber & Fields organization is making every effort to give him a rousing testimonial in the time of his great need. In their "Evolution," Messrs. Weber and Fields will attempt to touch the high places in their progress as comedians during the past thirty-five years, from their first performance as a song and dance team at six dollars a week, to their present eminence as the chief fun-makers in the big jubilee.

They will first present a song and dance as two Irish boys, which was their offering when they made their debut at the Chatham Square Museum thirty-five years ago. They will next do a transformation in black face, and appear as two pickaninnies in a buck and wing number. In the old days they made the change from white to black face in fifteen seconds—in fact that speedy transformation was one of the features of their act. Now, on a speedier track, they say they can make it in ten. From black face they will change to their German make-ups, and present five minutes of their sidewalk conversation act, which gave them the inspiration of their present funny sketches.

To conclude the "Evolution," Weber and Fields will do their famous "choking" scene, which is known from one coast to the other.

◆◆◆

ACTOR-MANAGER NOW.

Lewis Waller, the English actor, will become an actor-manager very shortly. Mr. Waller is at present playing in "The Garden of Allah," but his contract expired some weeks ago. Early in March he will produce a play at one of the Broadway theatres, taking the leading role himself and assuming the care of an actor-manager. The play is likely to be "Monsieur Beaucaire" or "The Three Musketeers."

◆◆◆

GOES TO ANNAPOLIS.

Since C. W. Boyer has acquired the New Theatre, Chambersburg, Pa., F. A. Shiasbrook, the past manager, has assumed the management of Mr. Boyer's Annapolis (Md.) house. James Fennimore Lee is manager at the New Theatre, Chambersburg, now.

FROM VARIOUS POINTS.

DEVIL'S LAKE, N. D.—A new vaudeville theatre is to be erected here.

GREENVILLE, Tex.—The Lyric has re-opened, which shows that the meningitis scare is about over.

WHEELING, W. Va.—A vaudeville theatre is to be erected in that portion of the city known as "The Island."

SAGINAW, Mich.—The Wolverine Theatre now has a "split week" policy.

DAYTON, O.—Dooley Ioleen was able to leave the hospital some time ago, after an operation for appendicitis, and is now established here, awaiting final restoration of her health.

MEMPHIS, Tenn.—A new vaudeville theatre may be erected at East End Park this Spring.

TULSA, Okla.—The vaudeville season at the Garden ended Feb. 7. A new house will be erected here, to house Hodkins' vaudeville.

EVANSVILLE, Ind.—Warren and Frances were filled in late at the vaudeville theatre here, and had to close the show on the first night, and then appear in street clothes.

AURORA, Ill.—Madam Bedini's horses will be a part of the Hagenbeck-Wallace Circus the coming season.

FAIRMONT, W. Va.—The Ringling Bros.' Circus will exhibit here May 16. The show will come here from Wheeling, and the next stand is Uniontown, Pa. Nick Petit was the contracting agent who arranged for the exhibition here.

PEORIA, Ill.—There is a possibility of Peoria and St. Louis capital finishing the Temple Theatre. I. C. Campbell, of St. Louis, is one of those interested. Messrs. Churchill & Burroughs started the Temple Theatre two years ago, but were badly treated by the booking combines, and finally gave up the project.

PORT HURON, Mich.—There will be a ten weeks' season of vaudeville at the Majestic, starting March 17.

FORT WORTH, Tex.—T. W. Mullaly will manage the new theatres in this city and Dallas, which the Weiss syndicate promises to build.

KANSAS CITY, Mo.—George Randolph, aged eighteen, was killed by John C. Ray, "crack shot" of a vaudeville company, who was cleaning his rifle in the dressing room.

DETROIT, Mich.—The rapidly increasing number of outlying vaudeville theatres in this city is fequently commented upon. J. C. Matthews, of Chicago, will book another new house, to open soon and it is rumored that Alfred Hamburger of Chicago, will have a house here in the near future.

MILWAUKEE, Wis.—Tom Brown, manager of the Five Brown Brothers, and Theresa Valerio of the Valerio Sisters, were united in marriage here. Miss Valerio was formerly with Ringling's Circus, and Mr. Brown was with that show at the same time. It was there that the friendship began.

DALLAS, Texas.—There is every assurance that the new theatre to be erected here will be one of the finest in the South.

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ENGAGED FOR "THE PIGEON."

For the cast of "The Pigeon," which will be the opening play at the Little Theatre, next month, Winthrop Ames has engaged Russ Whytal, Frank Reicher, Sidney Valentine, Wilfred North, Reginald Barlow, Pamela Gaythorne, Lewise Seymour, Walter Howe, A. M. Botsford, Arthur Barry and Albert Dale.

◆◆◆

FAMOUS RESTAURANT GONE.

Burns' Restaurant, on Sixth Avenue, between Forty-fourth and Forty-fifth streets, was closed permanently on Feb. 12, and sold at auction the next day. The place was opened fourteen years ago, and at one time was one of the noted restaurants in New York.

NOW READY!

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AND DATE BOOK

For Season 1911-1912

It contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada, London; Music Publishers; Railroad Agents; Theatrical Clubs and Societies; T. M. A. Headquarters; Railroad and Steamship Lines, etc., and other information.

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PLAN MUNICIPAL OPERA HOUSE.

A municipal opera house, to cost approximately $750,000, will occupy part of a proposed civic centre in San Francisco, Cal., if plans now being matured by the San Francisco Musical Association prove feasible.

It is proposed to start a fund for the erection of the building by procuring subscriptions for thirty boxes at $15,000 each, and 200 single seats at $1,000 each, while the originators of the scheme have formed a club and raised $100,000 to start the project. Sponsors for the plan say that the boxes have already been spoken for by wealthy San Franciscans. Mayor Rolph has instructed the city attorney to investigate the legal phases of the proposition. The plan is for the municipality to own and control the opera house. Bonds for the civic centre are to be voted upon March 28.

◆◆◆

ACTRESS WINS DIVORCE.

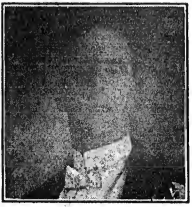
Louise Scott was granted a decree of divorce from Michael Kornblum, of Pittsburgh, in the Court of Common Pleas, at Pittsburgh, Pa., Feb. 12.

NOTICE.

HALF TONE PICTURES in the reading pages of THE CLIPPER will be inserted at these prices:

Front Page Cut	$65.00
Double Column	$10.00
Single Column	$5.00

Songs and Singers.



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NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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NEW YORK, FEBRUARY 24, 1912.

VOLUME LX—No. 2.
Price, 10 Cents.

NOTABLE PLAYERS OF THE PAST AND PRESENT

No. 101

BACK NUMBERS CONTAINING THE NOTABLE PLAYERS ALREADY PUBLISHED CAN BE HAD UPON APPLICATION.

FANNY HERRING.

Fanny Herring was born April 6, 1832, in London, Eng., the daughter of Thomas Herring, a famous English comedian, and Fanny Herring, who was well known to New York playgoers for her acting at the Old Bowery Theatre, when that house was under the management of Gates. Thomas Herring died when Fanny was two years old, leaving his widow and two children, one of whom, a boy, died in his fourth year.

FANNY HERRING.

In 1841, accompanied by her mother, Fanny Herring came to America, and during the season of 1842-43 made her debut at the Old Bowery Theatre, New York City, under Thomas Hemblin's management, as the boy, in the play called "The Bottle." In 1844 she appeared at her mother's benefit at the Bowery Amphitheatre, under the management of John Tryon, as Prince Agib, in "Timour, the Tartar." Soon after that her mother died.

When F. S. Chonfrau and Mr. Ewen were conducting the affairs of the Old Chatham Theatre Miss Herring became a prominent member of the house stock company, and in a short space of time became a great favorite at that time-honored institution. Leaving New York, she started South, and finally stopped at New Orleans, where she played first chambermaid roles with Ben de Bar, and remained a fixture of his organization for several seasons, constantly improving in her profession, and making rapid progress. Returning North, she was installed in the company of the Old National Theatre, New York City.

On June 7, 1858, she started on a starring tour, making her first appearance as a star at the Arch Street Theatre, Philadelphia, playing Susan Nipper, in "Dombey and Son," to the Capt. Cuttle of John Brougham. She then started West, playing lucrative engagements in several of the principal cities. Returning to the scenes of her early triumphs, she became one of the leading lights of the Old Bowery Theatre, going thence to the New Bowery, under Fox and Lingard's management, and then back to the Old Bowery, when it was operated under Geo. L. Fox, where she remained for some time.

Miss Herring was one of the most versatile actresses on the American stage, and from heavy tragedy to farce, in boy's roles, men's roles, characters, ingenues, soubrettes, and pantomime, she kept before the public through many years. By wartime she had played the majority of standard female roles, including Portia, Ophelia and Desdemona. She developed an aptitude for boy roles, and is well remembered for her Jack Sheppard, in a play founded on the life of the famous thief, and her Mazeppa. A little later she began to star the country in the border drama. She played the male role, like Jesse James, as often as a female role, like Rocky Mountain Ruby. One of her famous roles was Chief Uncas, in George Fawcett Rowe's "Leatherstocking." These roles she played well into the '80s.

In the late '80s she announced her retirement, but after two seasons of rest she returned to the stage, appearing in dime museums in short Wild West plays. Later she again stated that she would no longer appear in public, but she was persuaded to play museum engagements in the late '90s, and continued before the public until about 1899, when advancing years forced her to give up acting, and she retired to her Connecticut farm. She was married in 1868, and outlived her husband by many years.

Fanny Herring died May 18, 1906, at her home in Simsbury, Conn. She was survived by her son, David R. Young.

(To be Continued.)

TWENTY-FIVE YEARS AGO.

Under this heading we will publish each week important amusement events occurring in the corresponding week a quarter of a century ago.

Feb. 18, 1887.—Salem, O., Opera House burned.
Feb. 20.—Columbus, O., Opera House burned.
Feb. 20.—Emery Opera House, Titusville, Pa., burned.
Feb. 20.—Patrice Boucicault made American debut as a reader, at Music Hall, Boston, Mass.
Feb. 21.—Daniel Sully and Alice Virginia Sullivan divorced in New York City.
Feb. 21.—"Infatuation," by Howard P. Taylor, originally acted at the Dibble Opera House, Matteawan, N. Y.
Feb. 22.—Casino Musee, Pittsburgh, Pa., opened.
Feb. 23.—Lowell, Mass., Museum opened.
Feb. 24.—Walter Bentley and Florence Grant married in Glasgow, Scot.

WELL KNOWN PUGILIST DEAD.

"Gus" Ruhlin, the pugilist, who was known as the "Akron Giant," died suddenly, Feb. 13, at his home, 1490 Myrtle Avenue, Brooklyn, N. Y.

Mr. Ruhlin, who was born in Canton, O., Jan. 8, 1872, after gaining prominence as a heavyweight pugilist, became a special feature with burlesque and vaudeville shows, giving sparring exhibitions as his part of the entertainment. For some time past, he had owned and conducted a public place at the above address.

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MISS BARRYMORE TO MOVE.

Ethel Barrymore and her company, in "A Slice of Life" and "Cousin Kate," will move to the Criterion Theatre, Feb. 26, for an extra run of fourteen nights, to make way for Mrs. Fiske, who comes to the Empire Theatre, in "Lady Patricia." At the conclusion of Miss Barrymore's Criterion engagement, John Barrymore will return to Liebler & Co., and Hattie Williams, the third member of "A Slice of Life" cast, will head her own organization in a play already announced.

WARREN A. PATRICK
JOINS THE CLIPPER.

It is with great pleasure that we announce that on March 1st Mr. Warren A. Patrick will assume the management of our Chicago office. Mr. Patrick is so well known in all branches of the amusement business, that an introduction from us is unnecessary. We have no doubt his host of friends will be pleased to know that he has become connected with THE CLIPPER, at Chicago, where his unquestioned ability will be devoted to developing its business in the West.

ACTRESS LOSES MOTHER.

Alice Anderson, mother of Mrs. F. E. Spooner, died in Los Angeles, Cal., on Feb. 4, aged eighty-three years. She was well known by many of the profession who enjoyed her hospitality. She leaves a son and two daughters besides Mrs. Spooner.

◆◆◆

GETS NEW PLAY.

Frederic McKay, who is presenting Blanche Walsh this season, has obtained the American rights of "Taking the Chance," said to have been the last play written by the late Alexandre Bisson, author of "Madame X." He will present it shortly.

◆◆◆

MME. EAMES GIVES UP TOUR.

Mme. Eames has canceled her concert tour and sailed for Europe on Feb. 15, with her husband. She said ill health caused her to sail and that she would remain away for at least a year and a half.

BECK SIGNS CHORAL SOCIETY.

Martin Beck has engaged for the Orpheum Circuit the Mountain Ash Male Choir, of Wales, composed of eighteen male singers, and said to be one of the leading choral societies of England.

◆◆◆

COVEN AND DEVINE BROS. AND VAUDEVILLE.

Coven and Devine Bros. will be seen shortly in an entirely new act, introducing Mr. Coven's pianologue specialty. This act has been a feature in burlesque, and vaudeville will be a new departure for the boys.

◆◆◆

OBJECT TO SUNDAY SHOWS.

Theatre owners and managers in Providence, R. I., are showing strong opposition to the passage of a bill now before the legislature for the admission and legalizing of Sunday shows in Rhode Island.

THE WHOLE WORLD IS HUMMING

HARRY VON TILZER'S

NATIONAL HIT

Words by WM. A. DILLON

Music by H. V. TILZER

I WANT A GIRL

JUST LIKE THE GIRL THAT MARRIED DEAR OLD DAD

THIS SONG IS CARRYING EVERYTHING BEFORE IT. A TERRIFIC HIT EVERYWHERE. GREAT SLIDES BY SCOTT & VAN ALTENA

OUR OTHER BIG HITS: "KNOCK WOOD," "THEY ALWAYS PICK ON ME," and "ALL ABOARD FOR BLANKET BAY"

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EDNA MAY SPOONER IS GIVEN BANQUET.

There was great doings at the De Kalb Theatre, Brooklyn, on Monday, Feb. 12, for the occasion was the celebration of Edna May Spooner's eleventh anniversary of her entrance into Brooklyn's theatrical circle. The large and really beautiful playhouse was handsomely decorated with large American flags, and there were flowers in abundance.

In honor of the event, Mrs. Mary Gibbs Spooner produced for the first time on any stage a one act play, called "Pay Day Night" (which is reviewed elsewhere in this issue), with her daughter, Edna, in the role of an Italian girl. The playlet came after a vaudeville comedy act. At the conclusion of "Pay Day Night" the crowded house gave Miss Spooner a warm reception that left no doubt of its sincerity. After the performance was over and the audience had been dismissed, a banquet was served on the stage to Miss Spooner, and about one hundred ladies and gentlemen, friends of either the Spooners or Cunningham & Fluegelman, the managers of the theatre. It was a merry night, and it will linger long in the memory of those present. They included: Mrs. Mary Gibbs Spooner, Edna May Spooner, Charles A. Blaney and wife (Cecil Spooner), Irene Ackerman, Mr. and Mrs. I. Fleugelman, Samuel Cunningham, Mr. and Mrs. Charles Ludwig, Mr. and Mrs. Herman Stiefel, Er. Lawshe, William T. Patrick, vice-president of the Actors' Church Alliance of America; Mrs. William T. Patrick, Mr. and Mrs. Madison Bass, Mr. and Mrs. Benjamin S. Moss, Mr. and Mrs. Sol Brill, Mr. and Mrs. Eugene Kelcey Allen, Mr. and Mrs. William Clifton, Mr. and Mrs. M. H. Harris, Judge William B. Green, the Misses May O'Donnell, Madge Tyrone, Ethel and Alma Clifton and Harry Shea, Robert Spooner and Leon Carpenter.

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WANTED—THE OWNER OF A DOG.

The Great Barnes, a strong man, writes from Moncton, N. B., Can., as follows: "While on my way to rehearsal at the Empress Theatre, Moncton, N. B., on Feb. 12, I came across a young fellow leading a bulldog with a chain.

"I noticed the dog doing a routine of tricks as they were going along the street, so I went up to the party who was leading the dog and began to ask a few questions regarding the animal. Just then I noticed a White Rat button on the dog's collar, and as I could see by the man's appearance he was not a performer himself, I at once thought there must be something wrong, and I decided there was only one way to get the dog, and that was by physical force.

"Without hesitation or ceremony I connected my trusty right with his jaw—and all was over. I took the dog back to the hotel, where I now have him. The following is a short description of the animal: He is an English bull, very dark brindle, black face, four black feet, very large head, and weighs about thirty-six pounds. He has performed the following feats for me: Standing and walking on his front feet, doing a row of cartwheels and back somersaults.

"I shall be pleased to return this dog to its rightful owner without charge or reward, as I believe performers should help one another, and that this dog was stolen from some act previously playing this territory. The owner can reach me by addressing me at the Hotel Rexford, Boston, Mass."

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PIRATES AT WORK AGAIN.

Jas. O. Barto, of the Three Bartos, writes from Chicago, Ill., under date of Feb. 9, as follows:

"EDITOR NEW YORK CLIPPER,
"New York City, N. Y.

"Dear Sir—While playing at the Casino Theatre last week as the headline act, I noticed on several occasions that there were several performers wearing White Rat buttons in the audience with a pad and pencil, taking down all the tricks and feats we did during the entire act. As we have new and original feats, these pirates are using our brainwork and original ideas in presenting a successful act to the public, in order to bring them success in the profession. I may state that there are all kinds of three brother acts breaking into the business since we have presented our new and original act in this vicinity. Very truly yours,

"JAMES O. BARTO."

◆

JERRY J. COHAN'S BOOK OF POEMS AND SKETCHES.

We acknowledge receipt of a finely bound little book from Jerry J. Cohan, of the famous and well beloved Cohan Family, containing 120 pages of poems and sketches from the pen of Mr. Cohan.

The little volume is dedicated by Mr. Cohan to his wife, Helen Frances Cohan.

There were but 449 copies of the little book printed, and if it was the veteran actor's object to only provide a copy for each one of his friends, somebody is going to get left in the distribution.

In the book are excellent pictures of Mr. Cohan and the Four Cohans.

LIEBMAN AT AMERICAN.

J. Edwin Liebman, formerly musical director for B. F. Keith at Syracuse, N. Y., and Columbus, O., is now musical director at the American Theatre, New York City, where his excellent leadership and fine playing has gained for him quite an enviable reputation, and all of the overtures played by him bring him hearty applause at each performance.

MADGE ORLAMOND.
With Champion Film Co.

CHARLES T. HASKINS,
With Champion Film Co.

PADUCAH A RAILROAD CENTRE.

J. J. Coleman, of the Coleman circuit, which includes Kentucky, Ohio, Southern Illinois, Mississippi, Louisiana, Arkansas, Tennessee, informs us that the presidents of six railroads signed a contract, Feb. 9, to build a steel bridge into Paducah, Ky., that will cost four and a half million dollars, and actual work has begun. This will mean the positive entrance into the city of four new railroads—namely, the Burlington, the Frisco, the Big Four and Louisville & Nashville. This, together with the two roads, the Illinois Central and the Nashville, Chattanooga and St. Louis, that are now running in there, will give this town great railroad facilities. These six roads have also agreed on joint shops, which will probably mean that the greatest railroad shops in the world will be located there.

All this should be good news to traveling combinations, and make Paducah one of the best one and two night stands in the country.

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MISS GORDON TO CONTINUE WITH GAITES.

Kitty Gordon, now appearing in "The Enchantress," announced last week that she has signed a contract with Jos. M. Gaites to star under his management for three more years, and that all rumors of a Spring and Summer engagement in vaudeville were unfounded.

"Several booking agents have announced my appearance in vaudeville, but there is absolutely no truth in the report," said Miss Gordon. "They seem to believe that they have only to make a flattering offer and the actor or actress will nibble, then take the bait. But I am perfectly contented to remain in musical comedy. Besides my contract with Mr. Gaites is for forty weeks in the year, and I always insist on a vacation of twelve weeks, so where could a vaudeville engagement come in?"

◆

M. B. LEAVITT'S BOOK.

"Fifty Years in Theatrical Management" was issued Feb. 20. It is an exhaustive treatise on various interesting subjects in the author's varied experience in theatrical management.

On pantomime Mr. Leavitt has written extensively; also on burlesque, in which field he was the pioneer in America, with Madame Rentz's Female Minstrels.

The book is a valuable addition to stage history.

◆

LEAVES STAGE TO GET MARRIED.

Elizabeth Graham, formerly a member of Jas. T. Powers' "Havana" company, was married on Feb. 15, to F. A. Hurlbert, a non-professional, in the Church of the Blessed Sacrament, by the Rev. Stewart Chambers.

◆

MISS OTIS, IN "GREYHOUND."

When "The Greyhound" is produced at the Astor Theatre on Feb. 26, Elita Proctor Otis will have the role of Deep Sea Kitty, a confidence woman, who makes a specialty of preying on ocean travelers.

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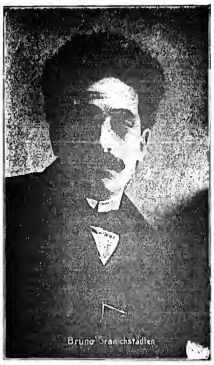
SCENE FROM "AT ROLLING FORKS" (Nestor Release, Feb. 28).
Victoria Forde, George Gebhardt, Eugenia Forde, Russell Bassett, S. J. Bainbridge.

MISS RING'S SONG.

Blanche Ring, who is starring in "The Wall Street Girl," has disposed of the English rights to her latest song hit, "Deedle-Dum-Dee," to George Edwardes, who will introduce the number, with the assistance of George Grossmith, at the Gaiety Theatre, London. The French rights were secured from Miss Ring by Gaby Deslys, who recently brought out the melody in Paris. "Deedle-Dum-Dee" will not be heard in New York until Miss Ring begins her engagement here.

FIRST TIME IN AMERICA OF "ROSEMAID."



On the night of Feb. 26, Baltimore is to have the first performance in America of the new opera, "Rosemaid," with its foreign composer, Bruno Granichstaedten, directing the orchestra, and charming Adrienne Augarde, from London, in the title role. Werba & Luescher, who gave us "The Spring Maid," secured this continental success more than a year ago, and believe the time is now propitious for launching another of those tuneful works which set Europe humming and dancing to its swinging music. One of its fascinating melodies, known as the "Rose Song" ("Roses Bloom for Lovers"), is already a popular favorite with music lovers in every cafe where orchestras are employed to stimulate the gaiety of guests after theatre. The other positive winning melodies are "Moon, Lovely Moon," and "When Two Little Hearts Beat Together."

The composer is the first to visit America of that coterie of musicians in Vienna who have furnished the world with nearly every light opera success during the past decade. He is the friend of Strauss, Lehar, Fall, Winterberg and the others whose works set the music loving world to waltzing, and himself has two new operas now running in Vienna.

SOHLKE WINS.

After fifteen years of litigation to prove to the German courts that he is a rightful heir to the property, Augustus Sohlke, son of the famous dancer, Augusta Sohlke, and stage manager of the Weber-Fields Jubilee production, received on Feb. 14 $1,062.04, the first payment on an inheritance of more than $60,000, his share of the estate left by his uncle, Augustus Sohlke, of Nuremberg, Germany. This first payment represents interest accumulated since the favorable decision of the court. Bond and securities representing the entire amount, together with interest since his uncle's death, it is understood, will soon follow.

◆

NEW OPERETTA FOR MME. TRENTINI.

Arthur Hammerstein has signed contracts with Otto Hauerbach to write the libretto of a new operetta, in which Mme. Emma Trentini will be starred next season. The book will be prepared in English, French, Italian and German for production outside of the United States. Mme. Trentini is already booked to open in the piece at Syracuse, on Oct. 7.

"PAY DAY NIGHT" PRODUCED.

Mrs. Mary Gibbs Spooner produced at the De Kalb Theatre, Brooklyn, on Lincoln's Birthday, a new one-act play, by Margaret Turnbull, entitled "Pay Day Night." It was the first presentation of the piece on any stage, and it scored a distinct success. It is admirably written and excellently constructed. It is full of real thrills and there is a strong love interest. The story is as follows: Valentine Ricca and his son, Antonio, run a "candy" shop (which is in reality a gambling den) in the "river quarter" of a Hudson River town, which is largely patronized by the soldiers stationed at that point of the country. Ricca's niece, Vittoria, is the only respectable member of the Ricca family, and she is in constant fear of her uncle and cousin, who have long made it a practice of robbing the soldiers of their money by "playing poker." When the soldier who was being robbed made an outcry, he was killed "with neatness and dispatch," an opening in the floor was made, and his dead body was dropped into the convenient Hudson.

Believing that his "bunkie," Bob Sanders, has met this fate, Big Martin, private, U. S. Infantry, comes to the Ricca place with his pay, to play poker and incidentally see if his suspicions are verified. He is accompanied by another private, "Twisty" Schwartz. The girl and Big Martin have long been lovers, and her aid is quickly given. All she has to do is to leave the door open so that the two soldiers can make a quick "getaway." The poker game is played off stage, but we quickly learn that Big Martin has won, and in the general fight which takes place, he wins. The curtain falls as Martin, Vittoria and "Twisty" leave behind them the two dead bodies of Ricca and his son.

The "fattest" role fell to Frederic Clayton, as Antonio, the son, and his performance was a classic. He looked the murderous Italian to the life. He played with a dramatic intensity that won him rounds of applause. His make-up was splendid, and his dialect very good.

Edna May Spooner, who is featured in the production, was, of course, letter perfect in her role, that of the Italian girl, Vittoria, and she gave to it the tender treatment that it required. It is a part that could easily be spoiled by over acting, but in the hands of such an experienced actress as Miss Spooner, the role was superbly played. Her dialect and make-up were admirable.

Arthur Behrens was happily cast as Big Martin, and he gave an excellent portrait of the big, brave, fearless soldier. He has a fine speaking voice, a splendid appearance, and handled his strong dramatic role with ease.

The remaining roles, Ricca and "Twisty" Schwartz, were in the excellent hands of Edwin Curtis and Sam Morris, respectively.

"Pay Day Night" was the Spooner attraction until Thursday night, Feb. 15, when it gave way to "The Searchlight."

The cast of "Pay Day Night" was as follows:

Big Martin	Arthur Behrens
Valentino Ricca	Edwin Curtis
Antonio Ricca	Frederic Clayton
Twisty Schwartz	Sam Morris
Vittoria	Edna May Spooner

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THURSTON BREAKS RECORDS.

At the Lincoln's Birthday matinee, at the Bijou Opera House, Minneapolis, Minn., Thurston, the magician, turned away over a thousand children and their parents unable to gain admission. Long before the doors opened the crowd became so large in front of the theatre that Manager Hayes 'phoned the police for assistance in handling the eager spectators, but before their arrival the street cars became blocked, unable to pass the tightly packed throng, who refused to be moved by the conductors and motormen.

Thurston holds the record for the largest number of people attending a matinee and evening performance in one day at the Bijou. He also broke this season's record on the week at the Bijou, Milwaukee, Wis.

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"THE POOLROOM."

One of the big hits on the bill at Hammerstein's last week was Charles E. Wildish and company, in his sketch, called "The Poolroom," in which he is featuring Ezra C. Kendall Jr., the son of the late Ezra Kendall. Both the portrayals of the dope fiend, by Mr. Wildish, and the tough boy, by young Kendall, were excellently given, especially that of Mr. Wildish, whose portrayal was most gruesome. The act teaches a strong moral lesson, and is one of the best sketches seen in this vicinity in some time.

The act has been presented around this city before, under the title of "Open All Night," and has been reviewed in the New Acts column.

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THE HILLMANS IN TOWN.

F. P. Hillman and wife are in New York, looking after scenic equipment and plays for their coming season, which will open about Aug. 1.

M. STEIN'S · MAKE-UP
ABSOLUTELY GUARANTEED

EARLY HISTORY OF NEGRO MINSTRELSY

ITS RISE AND PROGRESS IN THE UNITED STATES

BY COL. T. ALLSTON BROWN.

In the Spring of 1839, John Diamond was dancing jigs at the Franklin Theatre, New York; and in the Fall of 1839, he went to the New Chatham Theatre, where, in addition to dancing, he became an actor, playing Black Ike, in "Shabby Genteel," and appearing in extravaganzas with Barney Williams, Wm. Whitlock, John Smith, and Master Coleman. When Diamond danced Barney Williams used to keep time. In those days Barney Williams was a dancer, and on one occasion he was announced to dance the "Cowchoaker," a burlesque of Fanny Elleler's "Cachuca."

While P. T. Barnum was managing Vauxhall Garden, New York, he brought out John Diamond, the jig dancer. Negro delineations had become a favorite amusement with the public. Having some trouble with Diamond, he let him go.

Diamond was accidentally discovered about the wharves of New York by Barnum. Barnum was then as poor as Job's turkey, but having an eye to business, conceived the idea (*i. e.*, gag) to write a life of Master Diamond. A greater amount of nonsense is seldom if ever put together—*but it took!* Barnum reaped a harvest—he cleared $1,500 the first night at the St. Charles Theatre, New Orleans, on Sunday evening. The types said it was a grand match dance for $2,000. Barnum, finding that the Diamond excitement was played out, and the dancer was an uncontrollable and vicious youth, dropped the burnt cork speculation and left for New York. Diamond was of a revengeful and passionate disposition. He narrowly escaped with his life in Mexico. Having enlisted in the American army, he made an attack on his superior officer; for this he was sentenced to be shot; but, fortunately for Diamond, the treaty of peace saved his life. He danced for many years with Jim Sanford. They both lived fast, dressed in the height of flashy extravagance. *They both* died in Blockley Alms House, Philadelphia. Diamond died Oct. 29, 1857, aged thirty-four years. Diamond was brought from the Alms House and buried from the domicile of Mr. Greer, in Sansom Street, a man of good heart and full of philanthropy and kindness. Jim Sanford was a Baltimorean. His correct name was Blandford. He dressed in the height of fashion, with never a hair on his head out of place. He commanded a large salary, lived fast, and died one of the most miserable objects at the Alms House that human eyes ever beheld.

The original Diamond and Dick Pelham were rivals. They had a match dance at the Chatham Theatre, New York, on Feb. 13, 1840, for $500 a side, and Diamond was declared the winner. Shortly after Barnum lost the original Diamond he drummed up an opposition "Diamond," whose right name was Frank Lynch. He was a jig dancer. We would here state that there have been two "Jubas" and three "Master Diamonds." Every night was Vauxhall Garden crowded to witness Diamond's antics by anxious spectators who suffered themselves to be inveigled into an excitement which formerly could have been conjured up at the old Haymarket by the production of half a score of thoroughbred darkies, eager to dance themselves to death's door to acquire the paltry trophy of a string of eels. There was also another Master Diamond (No. 3), but he never amounted to much as a performer. The last we heard of him was in Philadelphia, where he danced a trial jig at Jayne's Hall, Dec. 7, 1857.

The original Juba, whose real name was William Henry Lane, was a colored boy. He was the greatest jig dancer ever seen. He was a great attraction wherever he appeared. He danced a match with Diamond (the original) at the Bowery Amphitheatre, New York, on July 8, 1844, for $200. Juba's father and mother were both living at this time. His step-father's name was Zachary Reed, well known in those days as a frequenter of Pete Williams' dance house. In 1849, Tom Briggs, the banjo player, and Gilbert Ward Pell, brother of Richard Pell (Pelham), took Juba to England, where he became quite a card. He was married there to a white woman, lived a fast life, dissipated freely, and died miserably during the season of 1851-'2. It has been stated that his skeleton was on exhibition at the Surrey Music Hall, Sheffield, Eng.

For the benefit of John Smith, at the Bowery Amphitheatre, New York, in June, 1842, T. Coleman, Chestnut, Hoffman and Smith put on burnt cork and appeared.

On Nov. 14, 1842, the Franklin Theatre, New York, was re-opened with a variety entertainment. Dan Emmett, Frank Brower and Master Pierce were billed as the "Southern Gentlemen," Master Pierce being specially called "The Little Darkie Ariel." At the same time Tom Backus, Master Gil W. and R. W. Pelham were playing at the Franklin Theatre. Brower shortly after withdrew, while Emmett and Pierce alternated their performances between the Franklin and the "Amphitheatre of the Republic" (the Bowery Circus), 87 Bowery. Pelham withdrew from the Franklin and Frank Kent took his place. Tom Backus, called the "Negro Paganini," was the violinist.

At the Amphitheatre (now the Arch Street Theatre) was announced a performance of negro singing, etc., by Frank Whittaker, Bob Williams, Master Bob Edwards and Tom Vaughn, on Jan. 4, 1843. But this was not a minstrel performance. They used bones and banjo.

On Jan. 16, 1843, Dick Pelham took a benefit, when he appeared in sixteen songs and dances as a negro clown, and the Ethiopian opera of "Negro Assurance." Leaving the Amphitheatre, Pelham went to the Chatham, where he took a benefit on Jan. 31. It was at this time that "the original 1842 band" were using the stage of the Chatham during the day, rehearsing for their early public debut.

THE FIRST MINSTREL BAND.

Much has been said and written as to the first regular band of minstrels as we came to know them. That Billy Whitlock was the originator no one will deny. One day in July, 1842, Whitlock, who happened to be with Dan Emmett at his (the latter's) boarding house in New York, suggested to Emmett the practising with him of the banjo and the fiddle. After practising several times at the boarding house (in Catharine Street), Frank Brower (who happened to call in) was added to the party and played the bones. In a few days Dick Pelham joined the party and played the tambourine. They continued to practice until the Winter of 1842 fairly set in. One day they all happened to meet at the North American Hotel, in the Bowery, and while chatting together Whitlock proposed going across to the Bowery Circus and serenade the manager, Nat Howes, which they did, the result of which was an offer of an engagement to the party, provided they could sing together. When asked if they could sing Dan Emmett vocalized "Old Dan Tucker," etc.

Dick Pelham, who was playing an engagement at the Chatham Theatre, took a benefit Jan. 31, 1843, and the party played for him. They styled themselves *The Virginia Minstrels*. Frank Brower played the bones; Dan Emmett, the violin; Billy Whitlock, the banjo, and R. W. Pelham, the tambourine. *This was the first time a regularly organized minstrel band ever played in America.*

The party continued their rehearsals at Bartlett's billiard room, in the Branch Hotel, a leading sporting house on the East Side, opposite the Bowery Amphitheatre, and at one time kept by Tom Hyer, the pugilist.

Emmett, Whitlock, Pelham and Brower were engaged by the management of the Bowery Amphitheatre, and as the *Virginia Minstrels* they opened at that house Feb. 6, 1843, and repeated their performance given at the Pelham benefit. This was the first regular engagement of this party (their first performance having been a complimentary one), and it was at this house that they got their first real recognition from the press, a fact which probably accounts for the fact that the date of Feb. 6, 1843, has so long erroneously been recognized as the birthday of minstrelsy.

They met with such success that they were at once secured by Welch and Rockwell (then managers of the Park Theatre, New York), and appeared there for two weeks, in conjunction with the original Diamond. Then they went to Boston, and for six weeks they played to large audiences at the Tremont Temple. Returning to New York, they appeared at the Park Theatre three nights for Manager Simpson. They were making great additions to their entertainment. The quartette were gradually improving in their performances, which consisted of "songs composed expressly for the minstrels by their leader, old Dan Emmett," banjo solos, jig, reel and trial dancing, "Dinah's Serenade" and "Locomotive Lecture." The party had met with so much success that they concluded to take a trip to Europe. They took a benefit at the Park Theatre, and sailed for England in the packet ship New York, under the direction of George Wooldridge (afterwards known as "Tom Quick"), who had accompanied them on their Boston trip as agent.

They sailed on April 23, 1843, and arrived in Liverpool on May 21. The entire capital of the party when they started was five dollars. On the voyage a frivolous quarrel caused a separation, Brower and Emmett sticking together, while Whitlock clung to Pelham; but Emmett's song of "Dandy Jim" was the means of speedily bringing the four into harmony again. During the voyage a German, with a fondness for poker, had an hour's sitting with Pelham, who won all his money, and, relying upon this unexpectedly acquired wealth, the party were in no hurry to begin operations after reaching Liverpool, especially as all had heavy colds. They put up at the Bear Tavern, where, unknown to Whitlock, Brower and Emmett, a German from Charleston, S. C., beat Pelham out of all his winnings from the Teuton aboard ship. This forced the minstrels to go to work, and they opened at Concert Hall, Concert Street, Liverpool, on May 25, 1843. This was the first "minstrel" entertainment ever given in Europe. They then went to Manchester, where they gave six entertainments at Sloan's Theatre. The following week they appeared at the Queen's Theatre, same city. Thence they went to London, appearing at the Adelphi Theatre in conjunction with the well known wizard, Anderson. The following is a copy of an advertisement from one of the newspapers of the day:

NEW AND NOVEL ENTERTAINMENT!!!
Grand Ethiopian concerts by the four highly celebrated
VIRGINIA MINSTRELS FROM AMERICA,
who will appear in London on
MONDAY, JUNE 19, 1843.
TO THE CITIZENS OF LONDON AND WESTMINSTER:

The Virginia Minstrels would, with great respect, say that, in their delineations of the sports and pastimes of the Southern slave race of America, they offer an exhibition that is both new and original, which they illustrate through the medium of songs, refrains, lectures and dances, accompanying themselves on instruments of a peculiar nature, which, in their hands, discourse most exquisite music. Their melodies have all been produced at great toil and expense, from among the sable inhabitants of the Southern States in America, the subject of each ascribing the manner in which the slaves celebrate their holidays, which commence at the gathering-in of the sugar and cotton crops; and they flatter themselves that, from the great success which attended their efforts in their own country, to introduce not only a chaste and pleasing school of negroism, but also a true copy of Ethiopian life, that they cannot fail to please all who will honor them with their patronage, their exhibition being void of any objectionable feature, either in word, look, or motion, which could offend the most fastidious.

On the appearance of the "band" upon the stage, the reception they met with was anything but encouraging. An officer in the first tier of boxes saluted them with:

"Go home! You d——d humbugs! Go home, I say!"

While the disconcerted minstrels were debating as to whether they should "go home" or begin their entertainment, a white-haired old gentleman arose to their relief:

"Gentlemen Americans, go on with your performance. There is but one fool in this house. He sits up there, with a soldier's coat on."

The father of the officer had lost money through Pennsylvania's act of repudiation. The officer essayed to retort, the old gentleman began to hiss him, the whole house joined in, the officer was ejected, and there was no further interruption throughout the minstrels' engagement in London, the terms of which were that they were to share equally with Prof. Anderson after deducting £10 for expenses. But the house was filled nightly with orders, so that during their four weeks' engagement the Americans did not get enough to pay their board.

Their London engagement having terminated, Billy Whitlock and Wooldridge returned to America. Frank Brower, with Joe Sweeney, went traveling with Cooke's Circus through Scotland. Emmett and Pelham went to Astley's, in London, where they performed eight weeks. While at this theatre the stage manager annoyed Emmett in every conceivable manner. He would not permit him to tune his banjo in his dressing room. When Emmett first attempted to tune it he was asked by the stage manager: "Can you play the 104th Psalm?" "Yes!" was the quick answer. "My daddy played it for yours in 1812. If I mistake not, it goes like this." And the banjoist thrummed "Yankee Doodle." Whenever he related this incident, Emmett added: "Broadfoot (the stage manager) was such a fool that he couldn't see the point." Leaving Astley's, Emmett went on a traveling tour with June & Sands' American Circus, finishing out the Summer of 1843. In the following Spring (1844) Whitlock opened (April 22) at the Theatre Royal, Dublin, with Brower, Emmett and Joe Sweeney, for four weeks, the party having joined fortunes once more. From Dublin the party went to Belfast, Cork, Glasgow, Edinburgh, and a return visit to Glasgow. The party then broke up. Brower and Sweeney returned to America.

Dan Emmett joined Cooke's Circus for a few weeks, after which he returned to America. Soon after Whitlock's arrival in America he met Barney Williams, who persuaded him to accept of an engagement at the Chatham Theatre. Barney Williams in those days was an ambitious performer. He was anxious to become a minstrel. One night he would play the bones, the tambourine the next, or anything they chose to put him at. He played at the Vauxhall Garden in 1838 with Sam Johnson, Charley White, Jerry Bryant and Tom Booth. His great specialty was "Dandy Jim," Irish stories and Fox Hunter's Jig. It was while at the Chatham that Whitlock sang for the first time (in America) "Dandy Jim."

(To be Continued.)

NEW PLAY CENSOR FOR LONDON.

Following the resignation of Earl Spencer, as Lord Chamberlain, it was announced on Feb. 10 that Ernest Alfred Bendall, dramatic critic of the *Daily Mail* and the *Observer*, had been appointed joint examiner of plays with Charles H. E. Brookfield, the actor. He takes the place of Geo. A. Redford, who resigned a short time ago.

Mr. Bendall is sixty-five years old, and began journalism on the *London Figaro* when, in succession to Clement Scott and as predecessor to William Archer, he wrote as "Almaviva" about the theatres. In 1874 Edward Dicey, C. B., made him dramatic critic of the *Observer*. To this position he added that of dramatic critic of the *St. James Gazette*, during the whole of the late Frederick Greenwood's editorship. He is regarded as the dean of the London critics, and his club is the Garrick.

When Earl Spencer took office as Lord Chamberlain, George A. Redford had for ten years served his various predecessors as examiner of plays. He was a man of narrow ideas, and had made himself very unpopular in the theatrical world. In an effort to modify the criticism of the office, Earl Spencer announced on Nov. 25, of last year, the appointment as joint examiner of plays of Charles H. E. Brookfield, an actor, playwright, author, and well known raconteur.

This attempt to patch up matters met with small success, as the appointment of Mr. Brookfield met with general amazement and stronger criticism. The association of the two men, so dissimilar in their standards, naturally caused friction from the start. Finally, after a month of it, Mr. Redford resigned, and announced that "seventeen years of reading bad plays was enough." The protest against Mr. Brookfield has been general, and only a short time ago a petition was sent to King George protesting against his appointment.

BEULAH POYNTER'S NEW PLAY.

This is Beulah Poynter's sixth season in the popular priced houses, and she has again proven her immense popularity. She opened her season early in August, and as it is not to come to a close until the middle of May, she will again put on record another successful forty weeks' season. Her present vehicle, "A Kentucky Romance," written by Jos. Le Brandt, has proven a worthy successor to "Lena Rivers" and "The Little Girl That He Forgot," both in an artistic and a financial way. Press comments from the critics where Miss Poynter has presented this play, declare it to be the best vehicle that she has ever had. The cast is as follows: John Bowers, Edwin Dale, Ted V. Armond, Henry Gsell, Sam J. Burton, Bertha Julian, Frances Younge, Sadie Steelsmith and Beulah Poynter. Harry J. Jackson remains in the capacity of manager, with G. D. Johnstone as business manager; Geo. Gullen, carpenter, and Jack Boyle, property man. The tour is under the direction of Burt & Nicolai.

"MAN FROM COOK'S" PRESENTED.

Klaw & Erlanger gave a first performance of "The Man from Cook's," a comedy with music, by Maurice Ordenneau; English book and lyrics by Henry Blossom, and music by Raymond Hubbell, in the Academy of Music, Baltimore, Md., on Feb. 12. The plot tells of a French prince posing as a Cook's tourist agent, his artist friends, an American girl touring Europe with her parents, and a fortune hunting English peer. The scenes are laid in Paris and Naples.

Gustaf Bergman, who has been singing in grand opera in Vienna and Stockholm, plays the role of the prince. Stella Hoban is the American girl, and Fred Walton has the part of an irresponsible artist, a friend of the prince. Others in the cast are: Messrs. Leslie Kenyon, John Daly Murphy, Ralph Whitehead, and the Misses Flavia Arcaro, Eleanor Pendleton, and Marion Murray.

PEOPLE'S FOR PAYTON.

Corse Payton, the actor-manager, will make an invasion of the East Side with an English-speaking stock company at the People's Theatre during the Summer months. He has taken over the Yiddish house for a period of sixteen weeks, beginning April 15, at which time the regular theatrical season at this house ends.

Joseph Edelstein and Boris Thomashefsky are the present lessees and managers of the People's. Their new playhouse at the corner of Christie and Houston streets is now in the course of construction, and will be ready for occupancy in the Fall.

PHILIP OTT IS BANKRUPT.

Phil Ott, of the team of Ott Brothers, living in Beachmont, Mass., filed a voluntary petition in bankruptcy on Feb. 10, admitting he owes $10,881, of which $2,500 is due twenty actors and actresses. His assets amount to $7,000. Of the liabilities $4,771 is secured, and $6,110 unsecured. The petition states that the trunks, scenery and other property of the Ott Theatrical Company are now at Gorman's Theatre, South Framingham. To Daniel J. Sullivan Ott owes $500 as royalties on music.

"TWO LITTLE BRIDES" TO OPEN.

James T. Powers has begun rehearsals for a new musical production, "Two Little Brides," in which he is soon to be seen under the management of the Shuberts, opening out-of-town, and shortly afterward coming to New York. The book and lyrics are by Arthur Anderson and Mr. Powers, and the music is by Gustave Kerker. The cast will include: Frances Cameron, Grace Kennicut, Arthur Lawrence, Arthur Clough, E. H. Kelly, Louis London, and Gilbert Clayton. Mr. Powers appears in the character of Polycarp Ivanovitch, a rich Russian.

SILVIO HEIN'S FATHER DEAD.

Victor Hein, the father of Silvio Hein, the composer of many musical pieces, died on Feb. 8, at his home, 111 West One Hundred and Fourth Street. Mr. Hein was born in Vienna sixty-five years ago, and came to this country in 1875. He was a merchant until his retirement several years ago. For five years Mr. Hein was an invalid. He left a widow and two sons.

"THE FATTED CALF."

"The Fatted Calf," an original American comedy, by Arthur Hopkins, was acted in Albany, N. Y., on the afternoon of Feb. 12, for the first time under William A. Brady's management, with Cyril Scott in the stellar role. Mr. Scott was assisted by an efficient company, which included: Howard Estabrook, Charles B. Wells, Jane Marbury and Margaret Greene.

HAVE GOLDEN WEDDING.

Will L. Smith, prominent in the show business about twenty years ago, and his wife, celebrated their golden anniversary on Feb. 11, at Decatur, Ill.

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OUR LONDON LETTER.

FROM OUR OWN CORRESPONDENT.

Clipper Bureau, 14 Leicester Street, Leicester Square, London, W. C.

FEB. 4.

There is a curious likeness to "Passers-By" in "The Pigeon," John Galsworthy's new play, produced at the Royalty Theatre on Tuesday night, but where Hadden Chambers branched off into conventional drama, the latter writer urges on a wild career of quaint fantasy and lurid realism, of which "The Pigeon" is a strange admixture. To the connoisseur this is a delightful play. Whether it will appeal to the essential populace, is another matter. The scene is a Chelsea studio, overlooking the Thames embankment; its occupant, a prosperous painter, advanced in middle age, with a housekeeping daughter, vainly anxious to restrain his prodigal and utterly indiscriminate benevolence, from which, indeed, she cannot always withhold her inborn sympathy. Whenever the shaggy, rather uncouth little man walked abroad, he was sure to encounter some derelict, promptly relieved, but less wisely informed of the artist's address and invited to call in any emergency. One Christmas Eve daughter Ann made for her chamber, leaving papa to smoke his last pipe at the fireside, and bidding him not be long about it. Soon there came a series of solicitous tappings at the window. There entered first Mrs. Megan, an elfish Irish flower seller, cold and wet and penniless, who frankly informed Christopher Wellwyn that she had made this hesitant call upon his generosity as an alternative to obtaining food and shelter "in the way open to every girl." Promptly fed and warmed and reclad, Mrs. Megan was remitted to the tiny chamber reserved for Wellwyn's models. And then appeared a second wastrel, a suave and drunken old cabman, reduced to poverty by advent of the automobile, soon snoring on a settee. Finally arrived a charming cynical, frankly immoral young Frenchman, an incorrigible vagabond, unresponsive to any suggestion of reform. Food and Shelter were at his service, too. Then Christopher retired to rest. A commotion in the studio shortly brought daughter Ann upon the scene. M. Ferrand and Mrs. Megan were engaged in an ardent flirtation, to the accompaniment of drunken Timson's snores. Ann's impulse was to clear out the whole trio, but father intervened, and then, with the assistance of a clergyman, an idealist philosopher, and a pompous magistrate, his friends, began an experiment in reform—an utter failure all 'round—for the play ends with the departure of the three wayfarers, their faces set toward the open road again, Christopher kindly equipping them, and bidding them never forget his address. "The Pigeon" is a charming study of life and character, without a feather of a moral to its plumage. Denis Eadie, as the young Frenchman; Margaret Morris, as Mrs. Megan; Whitford Kane, as Christopher Wellwyn, and Wilfred Shine, as the cabman, contribute fine performances.

Following the custom from which he has hardly varied for years, R. C. Carton has once more written a play around the personality of his wife, Katherine Compton, entitled "The Bear Leaders," which was produced at the Comedy Theatre on Thursday night. In this instance Miss Compton figures as Mrs. Stanhope Molyneux, an aristocratic and charming woman, with a husband who is aristocratic but not charming; in fact, a vulgar, selfish schemer, with whom she lives in a condition of philosophic tolerance, loyally accompanying him in his schemes to tide them over a term of serious money trouble until an estate shall eventually fall to them. They are invited to undertake the improvement of a very wayward and troublesome girl, Lady Marjory Hillborn, and incidentally to induce her to marry a most uninteresting gentleman selected by her family. It is a curious coincidence that they are at the same time asked to undertake the improvement of Teddy Petworth, a rather uncouth youth, heir to a dukedom. Conscious that either family would resent the presence of the other inmate in their home, but anxious to secure the liberal remuneration promised in each case, the Stanhope Molyneuxes took a chance and accepted both guests. Their hands were full of amusing troubles. The young people themselves provide a sensational solution of the difficulty by eloping. But the ingenious dramatist brings his diverting play to a happy ending all right. Miss Compton has admirable support from Edmund Gwenn.

Oscar Hammerstein is about to reduce the prices of the London Opera House to the level of those prevailing at the dramatic houses. He is putting up a big fight against the Covent Garden people, who say that they have copyright in a large number of operas, which Hammerstein says he will play in spite of them.

A tentative afternoon performance, at the outlying Court Theatre, of a play by K. G. Sowerby, an authoress hitherto unknown, has created quite a sensation. It is entitled "Rutherford and Company." There is not much story to it, but it is a fine story of a proud merchant brought near disaster by a misguided family.

Cosmos Hamilton's play, "The Blindness of Virtue," long forbidden by the censor, has been done at the Little Theatre. It is a careful study of a parson's daughter, who, brought up in foolish ignorance of sexual matters, nearly comes to grief with a high-spirited student.

News of Florence St. John's death caused no surprise. She had long been a sick woman, though she was no more than fifty-seven years of age. It is to be feared that she died poor. The last years of her life were saddened by domestic unhappiness. She was a brilliant artist and a great-hearted woman, who paid a heavy price for her passionate impulses. There is some doubt as to her real name. It is generally understood to have been Margaret Greig. She was born in Devonshire, but there was Scottish, and probably Irish blood in her veins—"A mixture that makes the very devil," as she once remarked to me. Florence St. John was married in childhood to a young sailor, frequently described as an officer in the navy, but not of that rank. He fell ill and, to support him, his wife sang in the streets of London to the accompaniment of a harmonium. After his death she appeared in vaudeville as Florence Leslie; a member of the company at the Oxford Music Hall at the same time was Herbert Morice, a comic singer, afterwards the famous agent, Hugh J. Didcott. It was a pleasant reminiscence of the friends that they were sometimes reduced to sharing the same pair of white kid gloves. Florence St. John once told me that she never had a lesson in music. When she resorted to a well known teacher he said: "My dear, you can learn nothing from me. You sing like a bird." And so it was. She had a voice of exquisite purity and charm, which probably accentuated the contrast to anyone who should meet her for the first time in the intimacy of private life. She was the true Bohemian, with a fund of good stories and a lurid carelessness of speech when her temper was roused. She was furious when an American journal compared her eyes with buttonhooks, but lived to tell the story many times with great glee. Her generosity was unbounded. The appeal of a poor comrade for a small loan was often met with a prodigal gift. Florence St. John's first important engagement, from the point of view of art, was with a road company playing grand opera. She accumulated a large and varied repertory. She then made a great hit as Germaine, in "Les Cloche De Corneville," which you know as "The Bells of Normandy." This quickly brought her to London, where, for many years, she reigned as the unchallenged queen of comic opera. In the course of time she proceeded to the Gaiety, making with George Edwardes the transition from burlesque to musical comedy. When at last her voice lost something of its girlish charm, she played many parts in "straight" comedy, and played them to admiration. Finally, she took to the vaudeville stage with a sketch. She was four times married—in the second instance, to a musician named Lithgow James; in the third instance, to "Mona" Marius, probably the one great passion of her life; in the fourth instance, to a city man named Cohen. She leaves a son, a strapping young engineer, whose father was Marius.

"Bunty Pulls the Strings" celebrates its 250th performance at the Haymarket on Monday.

Sir Herbert Tree is hard at work on the preparation of "Othello," which he will shortly revive at His Majesty's Theatre, with Lawrence Irving as Iago, and Phyllis Neilson Terry as Desdemona. "Orpheus In the Underground" is to be withdrawn immediately. Meanwhile Sir Herbert Tree will give a few performances of "Trilby," with Miss Neilson Terry for its heroine.

When "The Golden Land of Fairy Tales" completes its career at the Aldwych Theatre, on Saturday next, Sir Joseph Beecham proposes to transport the entire production to St. Helens, where his famous medicine factory stands, and during the season of the extravaganza there to entertain 20,000 poor children of the town.

Arthur Bourchier will produce Alfred Sutro's new play, "The Fire Screen," at the Garrick Theatre, on Wednesday.

"Where the Rainbow Ends" completes its career at the Savoy to-night; likewise "The Blue Bird" disappears from the Queen's Theatre.

James Welch's illness has necessitated the indefinite postponement of "Billy," three times announced for production at the Vaudeville Theatre. No date is now named as possible. Meanwhile, the theatre must be diverted to some other use. So, whenever "Billy" does appear, it will be at another house.

George Edwardes has still weakness for the use of the word "girl" in his play titles. At the present time he has under consideration "The Sunlight Girl," "The Sunshine Girl" and "The Little Work Girl," in respect of the play to be done at the Gaiety a few weeks hence. One of the scenes takes place in a soap factory. Edmund Payne, Connie Ediss, George Grossmith Jr., and Phyllis Dare are important members of the cast.

Robert Loraine now makes known that the play with which he will shortly supersede "Man and Superman" at the Criterion is from the pen of C. B. Fernald, who wrote "The Cat and the Cherub."

Oscar Ashe and his wife, Lily Brayton, sailed for Australia yesterday. They propose to break that journey at Colombo for a few weeks' rest. They should open at the Theatre Royal, Melbourne, on Easter Saturday, with "Kismet."

Sarah Brooke produces "The Easiest Way" at the Globe Theatre on Saturday next.

Irene Jermon and Nancy Walker made a successful first appearance at the London Pavilion on Monday. They proceed to the Empire, Finsbury Park, on Monday, on the Moss Empires tour.

Some weeks ago Oscar and Regena, Continental dancers, made a great hit at the London Hippodrome with a dance which they called "The No-clasp Waltz." Regena disappeared from the program and Oscar is meanwhile dancing with another lady. There was a sordid sequel at the Bow Street Police Court on Tuesday when Oscar, whose name proves to be Mouvet, was summoned for illegally pawning jewelry belonging to the lady, described as Gabrielle Antoine. She declared that they were at one time very good friends, but his temper made life intolerable and they parted. The hearing of the case was adjourned on the understanding that Oscar should meanwhile pay Mlle. Antoine sixty dollars, in which event the summons would be withdrawn.

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Annie Abbott's manager, McLaghan, was fined twenty dollars at Reading Police Court, for assaulting Lucas, a stage hand, during the course of the Georgia Magnet's performance at the Palace Theatre, Reading. McLaghan declared that Lucas was not properly safeguarding Miss Abbott against a member of the audience acting as one of the stage committee, but the magistrate declared the assault to be quite unprovoked.

George Womack, the well-known stage manager of the Oxford Music Hall, is dead. His wife, Katie Marsh, is a popular serio-comic singer.

Alfred Lester, the lugubrious comedian, from the Gaiety has made another hit in vaudeville, with a sketch which he calls "The Village Fireman." It is practically a monologue. Lester, constituting the complete "brigade," sits beside an antiquated engine, and gives a most amazing dissertation on his incompetence and wholly ineffectual equipment.

E. A. Pickering, so recently appointed acting manager at the Alhambra, is at the beach resort, Brighton, recovering from a severe attack of influenza.

Victor Nihlo, now exhibiting his talking birds at the London Hippodrome, sails for America next month, having twenty-five weeks booked there.

Michael E. Fitzgerald, now appearing with club juggling girls at the Svea Theatre, Stockholm, speaks well of the management, remarking that Director Jackson would like to hear from American artists, without the intervention of any agency.

Carl Hertz left town on Tuesday for the continent. He opens at the Winter Garden, Berlin, proceeding thence to Vienna, and returning to London in April.

Sandy McNeb, the quaint Scottish comedian, is homeward bound from South Africa.

Burt Shepard who has been seriously ill, is well and at work again. He had a friendly welcome to the New Middlesex, on Monday.

McLellan and Carson, after sixteen weeks in Australia, reached London yesterday.

Bernard Shaw's playlet, "How He Lied to Her Husband," will be played for the last time at the Palace Theatre, this evening, but will be introduced to the Coliseum programme on Monday next.

Herbert Waring appeared at the London Pavilion on Monday night, in a costume sketch, by Dion Clayton Calthrop, art supervisor at the Oxford, entitled "The Mask." It deals with the familiar theme of the gambler, who having lost all, stakes his sister's honor. At this juncture, Mr. Waring appears on the scene as a dashing highwayman of gentle birth. Pistols in hand, he elicits the fact that the game has not been fair, makes the cheat disgorge, and rides away in triumph with the suddenly enamored girl whom he had rescued. "The Mask" is finely done. In fact, it has an equipment and an interpretation beyond its literary and dramatic worth.

Eugene Stratton, Charles Austen and George Sanford, all invalids, made up a motor car party to Christchurch on Sunday. There they hope to rest a while among the pines and thoroughly recuperate.

Maurice De Frece, the veteran agent, who recently celebrated his seventy-second birthday, is lying very ill at his suburban home.

George Ali has appeared at the New Middlesex Music Hall this week with complete success in "Papa's Day Off."

Harry Rickards' widow cables from Sydney flatly denying the rumor that a sale of all or any part of her late husband's property is contemplated.

When a license is personally applied for in respect of the White City building and grounds at Shepherd's Bush, it will appear that much of the outlying land has been disposed of, likewise the Stadium has been formed into a separate undertaking. Accordingly, the value of the premises formerly assessed at $150,000 is now placed at rather more than $100,000. As a condition of obtaining a liquor license it is enjoined upon Mr. Kiralfy to make an ample provision of drinking water without charge.

Apropos of the performance at the London Coliseum, in augmentation of the Dickens Centenary Funds, the Archbishop of Canterbury has circulated a letter strongly deprecating Sunday performances, even with the pretext of charity.

A dividend of 5 per cent is declared in respect of the Moss Empires, Limited. This is exactly equal to the dividend of last year. A matter of $100,000 is carried forward.

This week Moy Moore Duprez completes a notably successful engagement in the pantomime, "The House That Jack Built," at the Borough Theatre, Stratford.

There was a desperate fight on Saturday last, at the Wild Animals Congress, in progress at the Bristol Coliseum. A lion, known as "King Tyrant," broke into the adjoining cage of a wolf, and in spite of the efforts of Lorenso, the tamer, to draw him off, managed to kill the brute. "King Tyrant" is claimed to be the largest and most savage lion in captivity. He has already killed another lion, and several times mauled his trainer.

That delightful ballet, "Sylvia," is once more to be revived at the Empire, on Monday next.

On Sunday last the sixth annual general meeting of the Variety Artists' Federation took place at the Criterion Restaurant, with W. H. Clemart in the chair. The attendance was small, which Mr. Clemart accepted as a compliment to the officials—but a very bad compliment. It seems the need of a prospect of a row to secure a really large attendance. Forty thousand dollars stands to the credit of the federation, the state of which seems to be satisfactory from all points of view.

ORLOFF TO APPEAR IN VAUDEVILLE.

Nicholas Orloff, the great Russian actor, who is now starring in Russian plays on the East Side, has commenced rehearsals of a sketch, entitled "Vengeance." This sensational playlette was given by Mr. Orloff for a startling run of one hundred and fifty nights in St. Petersburg, and is said to be an extraordinary novelty.

Mr. Orloff will play the part of a paralytic, and although his acting is almost entirely in pantomime, still his work is so gripping that one can't help feeling the wonderful effects of the artist's silent interpretation. All of the other five characters will be played by English-speaking actors. The play has been adapted from the Russian by Herman Bernstein, and will be staged under the personal direction of George K. Rolands, formerly of the Charles Frohman forces.

THEATRE NOT CLOSED.

The statement that the Pekin Theatre, in Chicago, Ill., was closed, is denied by the management. The house is still open.

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Circus News.

NOTES FROM THE ROBBINS SHOW

In April, when the Robbins Show leaves its Winter quarters in Jersey City, the policy will have changed from one ring to two rings and a stage, and will have some of the foremost aerial acts in the circus world.

The entire outfit will be practically new, canvas, wagons, etc. Mr. Robbins has already placed his order for his canvas, which is to be delivered April 1. The new horse tents will be something entirely new, an original idea of Mr. Robbins, and promises to entirely eliminate the difficulties now experienced with the old style horse tops.

Mr. Robbins has repeatedly stated he never in his thirty odd years' experience, had a front to his big show that was satisfactory to him, and this year he has an innovation that later, he thinks, will be adopted by all shows, large or small.

The menagerie will be one of the features this season. The cross cages will be done away with, and new large open dens will take their place, and will contain many new animals not easily seen in the smaller menageries. In addition to last year's collection a new five pole top will be used for the menagerie the coming season.

A new 76 ft. car will replace the "Mattie," and has arrived at the shops of the Pennsylvania R. R. for a few alterations. Mr. Robbins' new private car, "The Governor," is receiving the finishing coats of varnish, and is, in the vernacular of all who have seen it, "the classiest thing they have seen." It is 70 feet long, steel body, with two staterooms, reception room and buffet compartment, elaborately decorated inside and out.

Jack Cousins, equestrian director, has been busy all Winter breaking in some new horse acts, and says he will present six jet black high school horses this season, whose equal the public have never seen. Mr. Robbins has ordered special trappings for these acts, as well as wardrobe. In addition to breaking these high school horses, two four-horse acts have been broken—four grays and four roans. Charles Lowry, famous hurdle rider, will ride the grays, while Jack Cousins, himself, will ride the roans. The fact that Jack has personally broken these acts is sufficient guarantee that they will be the best. About forty head of stock will be added this year, making total one hundred and fifty.

Dr. J. E. Gordon has been re-engaged as press representative for the coming season. This will make his fourth season with the Robbins Show.

A Letter From Andress.

Cherice Andress writes us follows: "I just bought a new Chalmers machine at the auto show in the Coliseum, Chicago, of the 36-horse pattern, which has been fitted up especially for my comfort and convenience, and I expect to soon be touring through the country.

"Among the many places contemplated in my itinerary, beginning soon, will be my farms at Three Oaks, Mich.; Mudlovia Springs, Kramer, Ind.; Grand Rapids and Saginaw, Mich.; Baraboo, Wis., and in May I shall make the overland trip to my farms at Great Bend, Kan., with side trips to St. Louis and Kansas City.

"The car is the Chalmers 36 Roadster, self starting, and is equipped with large trunks on rear, two extra nobby tread tires, Stewart clock and speedometer, shock absorbers, floating compass, electric dynamo for lighting, reflecting mirror, and many other accessories which all go to make touring pleasant. Many of the attachments have been assembled to my car by different firms to advertise them, knowing of my extended acquaintance and the many places I will visit on tour.

"Mrs. Andress will accompany me, and we are provided for hunting, fishing, camping, kodaking—what more could I ask? We will visit some of the big shows, and THE OLD RELIABLE will hear from me occasionally. With kindest regards to all and personal good wishes to THE CLIPPER."

Carlisle's Wild West.

We are making big preparations for the next season. The show will carry thirty head of fine stock for the arena, and a cowboy band of twelve pieces; five outlaw bucking broncos and a new spread of side wall and canopy. We will carry a side show. R. C. Carlisle was in Boston and New England recently, looking up some good parks, and while there he called on several electric railway companies. He intends to frame up a first class park attraction and carry free acts. In the Fall he will play agricultural fairs. Mr. Carlisle stopped over and spent several days visiting W. C. Manning, at Revere Beach, Mass. Everything is progressing nicely in Winter quarters, and will be in fine shape for the opening.

U. V. PARKERSON has been re-engaged for the Mighty Haag Shows as a calliope player and side show ticket seller, making the third consecutive season.

WHERE SHOWS WINTER.

We append a partial list of the Winter quarters of tent shows concerning which information is at hand. Corrections and additions are invited to enable the publication of amended lists in subsequent issues, as it is our desire to catalogue the permanent headquarters of all tented organizations:

Barnum & Bailey	Bridgeport, Conn.
Barnes, Al. G.	Portland, Ore.
Barlow, Ed. P.	South Milford, Ind.
Bayne, J. T.	Altus, Okla.
Bonheur Bros.	Carmen, Okla.
Buffalo Bill-Pawnee Bill	Trenton, N. J.
Brown Family	Anderson, Ind.
Buckskin Bill Wild West	Cambridge City, Ind.
Brown's United Shows,	717 So. Beach St., Syracuse, N. Y.
Braden, C. A.	Natchez, Miss.
Brown's, Ed., Overland Shows	Bath, Me.
Billie Boughton's Overland Show	Ambia, Ind.
Bailey's, Mollie's, Sons	Houston, Tex.
Burk's R. R. Shows,	Fair Grounds, Topeka, Kan.
Brown's Combined	Little Rock, Ark.
Brown-Parker's "Uncle Rufus" Co.,	8 West Twenty-seventh Street, Chicago
Carlin Bros., New Modern Shows,	Paschall, Pa., or 1316 So. 64th St., Phila.
Colorado Grant's	Sparta, Ky.
Clark Bros.	Atoka, Okla.
Cancis Bros., Shows	Latrobe, Pa.
Clerk's United Shows	Alexandria, La.
Conlter, W. H.	Albany, Mo.
Collins, F. T., Wagon Shows	Stennett, Ia.
Cooley & Thom	Pt. Pleasant, W. Va.
Carlisle's Wild West,	547 W. 129th St., New York.
Conkling's Tent Shows	Matteawan, N. Y.
Campbell Bros.'	Fairbury, Neb.
Crawford's, Col.	Box 577, Red Key, Ind.
California Frank's Wild West	Augusta, Ga.
Cunningham Bros.	Leavenworth, Kan.
Canada Frank	Tipton, Ia.
Cole & Rice	Geneva, O.
Downie & Wheeler	Valdosta, Ga.
Dashington Bros.	Danville, Va.
Da Costro's	Riverside Ave., Jacksonville, Fla.
Eisenbarth, E. E.	Marietta, O.
Elys, Geo. S.	Meridian, Tex.
Elstun's Dog and Pony Show	Kansas City, Mo.
Elzor, Fred	Garland, Pa.
Fiske, Dode	Wonewoc, Wis.
Freed, H. W.	605 Grand Street, Niles, Mich.
Finn, Thos. L., & Co.	Hoosick Falls, N. Y.
Forepaugh-Sells	See Ringling Bros.'
Gentry's Dog and Pony	Bloomington, Ind.
Gorton's, S. F.	Toledo, O.
Gollmar Bros.	Baraboo, Wis.
Guyer Bros.	Lexington, Mo.
Hagenbeck-Wallace Shows	Peru, Ind.
Horne & Co.	Denver, Colo.
Haag, E.	Shreveport, La.
Harris, Chas. N.	Schuylerville, N. Y.
Hall's, Geo. W., Jr.	Evansville, Wis.
Hargreaves'	Chester, Pa.
Holl's Show	Fond du Lac, Wis.
Harkness & Fox's	McKeesport, Pa.
Heiner, Prof. J. H.	Beauregarde, Miss.
Heber Bros., 288 E. 17th Ave.	Columbus, O.
Henry, J. E.	Stonewall, Okla.
Howe's Great London	Hutchinson, Kan.
Hunt, Chas. T.	Kingston, N. Y.
Kennedy Bros.	Perry, Okla.
Kennedy's X. I. T. Ranch	Dresden, Tenn.
Knight, C. H.	Dunkirk, O.
Lampe Bros.' Shows	Absecon, N. J.
Lee Le Vaat's	Thomasville, Mich.
Loudon	Dublin, Va.
Lambrigger's, Gus	Orrville, O.
Lamont Bros.	Salem, Ill.
Lee Bros.	Cranston, R. I.
Lowry Bros.	Shenandoah, Pa.
Lombard, J. G.	Saco, Me.
Lucky Bill	Box 202, Quenemo, Kan.
Mackay's	83 West Fort St., Detroit, Mich.
Merble's, W. R.	Spottsville, Ky.
Main, Walter L.	Geneva, O.
Mead Dog and Pony Show	Brooklyn, N. Y.
Martin Bros.'	Savannah, Ga.
McDade's	Owingsville, Ky.
Minelli Bros.' (Nos. 1 and 2)	Delaware, O.
Miller Bros.' 101 Ranch	Venice, Cal.
Miller Bros.' Big Shows	Ft. Madison, Ia.
Murdock Bros.	Gardner, Mass.
Mulvey's Tent Shows	Aurora, Ill.
Nobles, Chas.	Charleston, S. C.
Pubillones	Cafe Central, Havana, Cuba.
Rippel, C. A.	Frankfort, Ind.
Reed's, A. H.	Vernon, Ill.
Ringling Bros., Chicago Office, 140 Monroe St.	Winter quarters, Baraboo, Wis.
Rigg's Wild West	Parkin, Ark.
Robinson's, John	Terrace Park, O.
	Gen'l Offices, 2d Nat. Bank Bldg., Cincinnati
Robbins, F. A., Communipaw Ave. and	Glendale Park, Jersey City
Ripley, Geo. W.	Homer, N. Y.
Rice's Dog & Pony Show	New Albany, Ind.
Smith's, D. G.	Buckstown, Pa.
Sells-Floto	Denver, Col.
Smith Greater Shows	Mobile, Ala.
Smith, Prof. Harry	Gratz, Pa.
Smith's, E. G., Colossal Shows	Atwater, O.
Shipp, Edward	Petersburg, Ill.
Staats Bros.' Shows,	1874 Washington Ave., Bronx, N. Y. C.
Sautelle, Sig.	Homer, N. Y.
Stewart's, Cap.	Fort Wayne, Ind.
Starrett's	87 Clermont Ave., Brooklyn, N. Y.
Sun Bros.	Macon, Ga.
Silver, Bert	Crystal, Mich.
Spann, Byron	Haverford, Pa.
Swain (W. I.) Show Co.,	Granier and Telemachus Sts., New Orleans
Swift Bros.	Golden Gate, Ill.
Todd, Wm.	En tour through South
Terry Shows	Little Sioux, Ia.
Uden's Wild West	Flanagan, Ill
Vaa's Famous Shows	Scott, O.
Van Hausen's, J. J.	Highland, Kan.
Welsh Bros.	703 North 8th St., Philadelphia
Wintermute Bros.	Hebron, O.
Wren, W. G.	Leipsic, O.
Wood's, J. L.	Latta, S. C.
Yankee Robinson	Granger, Ia.
Young Buffalo Wild West,	69 Madison Street, Chicago, Ill.

Nickel-Plate Shows.

We are in Winter quarters at Davenport, Ia. Work on the wagons is progressing rapidly, with several new additions to same, all newly painted and made ready for an early opening. New tents are to be added, also new features for the coming season.

C. S. Duvall and Francis H. Blakely were at Peoria over Sunday and visited the Young Buffalo Shows in Winter quarters at that place.

The show this season will be under the personal supervision of Mr. Duvall and Mr. Blakley, and will open May 1, in Ohio.

Mayor Withholds License.

At Schenectady, N. Y., Mayor George R. Lunn has refused advance representatives of the Barnum & Bailey Show a license to exhibit here until claims growing out of the destruction of the circus tents by fire here, two years ago, are settled.

He demands that the circus refund the money of persons who did not see the performance because of the fire. It is asked that the money for the seats be turned over to a citizens' committee, to be devoted to the equipment of a playground.

Patenting "Three Ring Circus."

P. T. Barnum once went to *The Scientific American* to know if he could patent the three-ring circus. In technical parlance his three-ring circus was an aggregation and not a combination to produce a new result. Therefore it was not patentable, which information highly incensed the showman. "It will be adopted by every circus just as soon as I make it known," he declared. And it was.

MEYER'S PAINT, 10c.
BEST AND CHEAPEST

REVIEW
—OF—
CIRCUS NEWS
From The Clipper, Beginning February, 1861

1866.—*Continued.*

"The excitement cannot be described. Last week we closed up by orders from the government, that is, by the bishop, who rules supreme in this country. We re-opened the circus to-day and the prospects look good. The people have been to the churches praying all the week, and are in want of a change to liven them up a little. Kate Ormond, Sig. Sebastian, Orrin Family, Fred Tournlaire, Sig. Gonzales, J. Hankins, Mad. Sebastian and others are in the company."

W. F. Wallett, Queen's Jester, Shakespearean Clown, and Demosthenes of the Arena, is the great card of attraction at Fox's American (circus) Theatre, Philadelphia. He has been liberally advertised, and brought to public notice in almost every style by Manager Fox, and it is highly probable that the American will be visited by thousands of admirers of circus performances and humorous clowns. "The Field of the Cloth of Gold" offers a big field for the display of the resources of this establishment.

Robbing a Circus.—A couple of thieves broke into the office of Forepaugh's Circus, at Tenth and Callowhill streets, Philadelphia, on the evening of Feb. 1, and the coast being clear, the deadheads seized a small safe, with which they immediately left the premises. The "safe" contained upwards of one thousand dollars in good money, a number of tickets, papers, etc., none of which, except the money, could be of any benefit to the thieves. They carried their prize several blocks away, broke it open in a yard at Sixth and Thompson streets, secured the money, scattered the useless papers all about, and then made themselves scarce. Nothing has since been heard of the robbers. Places of amusements will probably take warning by this burglarious transaction, and keep their treasures beyond the reach of thieves.

Thayer & Noyes' Circus Company returned to New Orleans on Jan. 22. Their steamboat sunk while on the Red River, but the party lost nothing.

A Robbery.—One night during the week ending Feb. 3 the room of Egbert C. How and James M. Nixon, of Dan Castello's Circus, at Memphis, Tenn., was entered while they were asleep, and robbed of $1,100 and a gold watch and chain. Where did they get so much money?

Dan Castello's Show opened at Memphis, Tenn., Jan. 23, and remained until 27, and was to go thence South by rail to Richmond, then return to Nashville and take their wagons and the roads North.

Gardner & Hemmings' Circus continues at Front Street Theatre, Baltimore. George Derious is announced to appear week of Feb. 5.

W. F. Wallett, the "Queen's Jester," as he is called, was enthusiastically welcomed by a crowded house on the occasion of his first appearance since his return to this country, which event took place at Fox's American Theatre, Philadelphia, on Monday evening, Jan. 29. Mr. Wallett invests the clown with intellectuality instead of with low buffoonery; his wit is deep and pointed; his logic is sound; his dissertations entertaining to the refined, and instructive to all; his quotations from the poets are apt and frequent; his hits at the follies and sensations of the times are telling and truthful. To sum him up in a few words, we need only say that Mr. Wallett appears before us as an "educated clown," instead of a "funny clown" we have always been accustomed to see and hear in the sawdust arena.

Mr. Wallett's clown is a long way removed from the orthodox clown, the "comic clown" of the olden time, yet both may be said to be equally great in their respective spheres. The educated "jester" may please the most refined classes of society with his pretty speeches, his poetic gems and his modest manner of delivery, but the "funny clown"—with his painted face, his double *entendres*, his resurrected jokes, his broad allusions, his tumbling and his ups and downs and comical blunders—will "bring the house down," as it were, and make the masses roar again. Knowing this to be the case, wise managers give their patrons a little of each and thus please every taste.

We attended a matinee given at the American on Feb. 3, and at which Mr. Wallett assisted. On 3, to our mind, he did not seem to be in his proper form; his voice was not so clear, nor did he exhibit that spirit which was wont to give zest to his performances in former days; yet his sayings were well received and his many good points thoroughly appreciated. Throughout the week he has attracted very large audiences, we have been told, and this deserved success we hope may attend him during his engagement.

Wallett, the Shakespearean clown, is the reigning attraction at the American, Philadelphia. The critics of that city, while divided as to what makes a clown most popular, are united in awarding due praise to Wallett for his wit and moral essays. "Why is Mr. Wallett like 'our Jim'"? Because he's the "Queen's Jester." Additional attractions are offered this week, one of them being Master Adolph Gonzales, who is termed the "Chilean Wonder and Champion of the Double Somersault." The "South American Brothers" also make their initial bow this week; in fact, there is variety of first class talent now engaged at the American.

Gardner, Hemmings & Co. have been doing well at the Front Street Theatre, Baltimore. Chief among the attractions are Sam Long, Wambold and dog, and Dick Hemmings.

"Caught in the Toils."—We mentioned in last week's CLIPPER that Forepaugh's Circus, at Philadelphia, had been robbed of a safe containing $1,000, etc. "A young gentleman of that city" is the alleged author of this unlawful act. His name is Torrens—a witness testified that he saw two men toiling along with the safe between them, and that Torrens was one of the common carriers; consequently the young man was arrested and held in $2,000 to answer. It will be found that the lost safe will be proof against him when the trial comes off. It does not appear that the valuables contained in the chest have been recovered.

Circus people are not idle, for, though apparently resting from their labors, they are in reality as busy as they can be, preparing for the coming season, although it is not near at hand. Engagements are being made, combinations forming, routes looked over, engraving and bill printing going on, new acts practised, funny jokes invented, managers buying each other out, and the "bought out" firing things for a fresh start. All these things keep time from hanging heavily on the hands of the professors of the sawdust arena.

From Havana, Cuba, we are advised of the movements of the show folk by our correspondent, "Habanero," who, under date of Jan. 30, 1866, says: "I beg leave to present your readers with a few items from the Queen City of the Antilles. The weather is delightful, the thermometer ranging from 58 to 72. How do you like that Mr. 20 degrees below zero? The Rollande Brothers arrived last week from New Orleans, and open to-night at Chiarini's Circus, and not Albizu's, as I erroneously stated in my last. Albizu divided his company in two equal parts, but instead of going to Mexico, he went to the interior of the island......George Slowman, who came here with his Cabinet of Wax Figures, could not get a suitable location, and is performing with Chiarini......The Grau Opera Troupe arrived to-day on the Eagle, and will open on Feb. 5, at the Tacon Theatre. All the boxes and nearly all the best seats are taken for the first twenty-four performances. ......Jane Melville is undoubtedly one of the stars of the sawdust profession at Havana. Every time the captain general comes to visit Chiarini's Circus, he sends a request for Melville to perform with his boys. Last night he was called out six times, the audience being frantic with excitement, and Melville a little warmed up also......Albizu is making money in the country towns, and I believe all his talk about going to Mexico was only done to hurry Chiarini out of Havana, but Chiarini could not see the point, and has been doing a very fine business for the past ten days."

Stone, Rosston & Co.'s Circus opened at Memphis, Tenn., on Feb. 1, and the canvas was crowded to excess, the ticket office closing before the performance commenced. The company was to remain there nine days, and then leave for the South, to appear soon at New Orleans. The company consists of F. H. Rosston, John Murry, Dan Stone, George Hutchinson, Le Jeune Burt, H. W. Penny, George Goldie, Sopher, Ferdinand, Charles Lowrey, Wm. La Rue, Geo. Murray and Master James and William Burt. To which will be added in a short time the Deazer Brothers and others.

Yankee Robinson is already planning for the forthcoming travelling campaign, and seeing that his stock is in condition to stand the anticipated wear and tear. He intended to have been present at the sale of Lent's stock, on Feb. 14. By an advertisement in another column, it will be seen that he wants a forty-horse driver and a woman to do ascension acts.

Stone, Rosston & Co.'s Circus left Memphis on Feb. 10, for Vicksburg, where it was to perform three days, and go thence to Natchez for two days, Baton Rouge two days, and thence to Mobile and New Orleans. A correspondent says: "It is laughable to read the bills, notices, etc. They blew on their Southern feelings. I supposed when the show was travelling East last Summer, all were good Northern men. They gave a benefit on Feb. 10, at Memphis, to the Southern Soldiers' Home. That is all well enough, as it is a fine advertisement for them. They say in their advertisement that the company has been performing in Europe during the war. That is strange, for I thought that their principal performers were North at that particular time. All this reminds me of old John Robinson, who made all his money South, but invested it at Cincinnati, O. When he traveled South, John put at the head of his bills, 'Southern Riders,' 'Southern Horses,' 'Southern Enterprise!!!' but when the war broke out, he changed it to "Grand Union Combination Circus.'"

J. W. Bancker, a retired showman of Philadelphia, is to have a complimentary testimonial at the American Theatre, in that city, on Wednesday afternoon, Feb. 21. Among the volunteers are Willet, the jester; Master Siegrist, the South American Brothers, Mons. Francis Siegrist, J. B. Howes, Edwin Woods (first appearance in fifteen years), C. Warner, Carncross & Dixey's Minstrels, Tom Vance, Hank Mason, Billy Boyd, Henry Enochs, Dan Howard, Lew Fraser and others. Mr. Bancker is one of the old stock, and has been on the retired list for several year. Of late he has been suffering from sickness, and his benefit is intended to make the declining years of his life less ragged than they otherwise might be. It is to be hoped that the friends of the veteran circus manager will turn out in their might on the occasion.

Dan Rice is "most positively" announced to appear every night of week of Feb. 19, at Forepaugh's Circus, at Philadelphia.

The present week, Feb. 19-24, will close the circus season at Fox's American Theatre, Philadelphia, and also terminate the engagement there of W. F. Wallett. The dramatic season will begin there on Monday, Feb. 26.

Metcalfe & Flanagan's "Hippotheatron," at St. Louis, is nearly completed. Their intention is to open on or about March 15. The building is situated on Fifth Street, opposite the Southern Hotel. The proprietors have spared neither time, labor or expense in making it a splendid edifice. They have engaged some of the most talented people that can be procured in this country, including the Hanlon Brothers, also Levi North and son, and a number of other first-class performers.

Yankee Robinson was in town last week (Feb. 19-24), looking as much alive as any live Yankee. He is making active preparations for the forthcoming campaign, and has recently effected a purchase of a valuable lot of animals for his menagerie, including the smallest elephant in America, and a genuine dromedary, a very "skerse beest."

Sudden Death of an Old Showman.—James W. Bancker, a well-known circus manager in times past, but who long since retired from sawdust and all business appertaining thereto, died suddenly on the morning of Feb. 22, in the city of Philadelphia, where he resided. Mr. Bancker's health had been failing for some time past, symptoms of paralysis manifesting themselves, and latterly he had been confined to his home by illness. On the afternoon of Wednesday, Feb. 21, a complimentary benefit was given him at the circus at Fox's American Theatre, and Mr. Bancker was present on the occasion to see his friends; Mrs. Whittaker had been doing a riding act, for which Mr. Wallett appeared as clown, and in the course of his remarks he spoke in high terms of the many good qualities of the beneficiary.

At the close of the act deceased went to the box office, where his friends, Frank Brower and Sam Sanford, joined him, and the three stepped around into Eighth Street to a saloon formerly kept by Mr. Bancker. They had scarcely entered the place when deceased looked around him, as if in search of the many portraits of his friends which graced the walls when he occupied the place, shook his head mournfully, and was about turning to take a glass of ale when he suddenly faltered, gazed vacantly for an instant, and then fell into the arms of Messrs. Brower and Sanford, who had him immediately conveyed to a friend's residence close by; this was about 4 P. M., of Feb. 21; he remained in an insensible state until 1 A. M. of the 22d, when he gently passed away in death. The funeral, which took place from his late residence, Market Street, above Fifteenth, on Sunday, Feb. 25, was largely attended, the dramatic, circus and minstrel professions being well represented.

Mr. Bancker in early life was a performer of no ordinary ability. He was a dashing rider, a good clown of the old school, and the best "cross vaulter" ever seen in America, accomplishing many feats that are never attempted in these days; but for many years past he has been known only as manager and advertiser. In 1835 he, in co-partnership with Wm. Harrington, one of the best riders this country has produced, traveled one of the finest circus companies that ever went through the country. Harrington & Bancker were the first managers to bring into use mammoth pictorial posters; they brought out the first ten horse band carriage ever used, the first round top dressing room, and introduced other improvements in the style of tenting then in vogue. Harrington died at Milledgeville, Ga., the same year, and Mr. Bancker came North with his company, Geo. Sweet entering the concern as a partner. This was the time at which the famous Zoological Institute was in operation, a gigantic corporation which aimed at the exclusive monopoly of all the circus and menagerie business in the United States.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

J. M. S., East Tilton.—Address the Thomas A. Edison Co., Orange, N. J.

C., New York.—Edward Harrigan and Tony Hart opened Jan. 5, 1885, at the New Park Theatre (now the Herald Square), in "McAllister's Legacy." This was directly following the burning of the downtown Broadway playhouse occupied by Harrigan and Hart.

M. J. A., Linoleumville.—You will have to address the manager of the theatre for an answer to your question.

J. J. McC., Bridgeport.—No, Julian Eltinge was not with the Geo. Evans Honey Boy Minstrels during the Summer of 1911.

J. S. G., Yonkers.—Write to any of our film manufacturing advertisers.

CARDS.

G. S., Brooklyn.—A wins with high.

THE CHORUS GIRL.

There is a no more misjudged or misunderstood individual than the chorus girl. In most cases she is entirely different from what people think she is. Viewed from the auditorium she appears gay, sprightly and thoroughly enjoying her work. She is regarded by many of the uncharitable ones as being atrociously immoral, and merely using the stage as the means to an end. She is regarded as legitimate prey by the Johnnies who hang around the stage doors, and in other ways force an acquaintance with her, and she is looked upon with contempt by the women outside of the show business. That is where she stands in the estimation of the public, and yet how wrong and unfair is this judgment. In very many cases a chorus girl secures employment on the stage for one of two reasons—she is either forced to go there to earn a living, or else she believes she has talent that may get recognition in that way. Many girls in the chorus come from highly respected families—in fact, there is hardly a walk in life that has not contributed its quota to the chorus. Just for a moment consider the lives of these girls. Frequent rehearsals of the most laborious work, many days on which they have two performances, with little time for rest, without female associates outside of the theatre—is it any wonder that they seek recreation as a relief to this monotonous routine, after hours. Late suppers are almost forced upon them by their admirers. The Johnnies who seek their society are not all bad—the younger ones are generally out for a harmless lark, and are willing to spend their money to be amused, but it is the old rakes who pester the chorus girl and often bring her into disrepute. Exposed as she is, to so many temptations, is it to be wondered at if she sometimes falls by the wayside? Without any home influences, debarred by her profession from social intercourse, subjected to flattery and sometimes insults, with no one to defend her, is it any wonder if she becomes reckless. And yet there are many good chorus girls. When you find a good one, she is like pure metal that has been purified by fire, and she is by far the peer of many of the society ladies who sneer at her.

◆

A MINIATURE MUSICAL COMEDY.

Bertha Noss, formerly one of the Five Musical Nosses, and one of the best lady musicians now on the stage, will make a long tour over the Western Vaudeville Managers' Association time, with her new musical, singing and talking act, which may be rightly termed a miniature musical comedy, for Miss Noss will carry special scenery and have novel effects. All the changes will be made in view of the audience, the feature being the changing of Miss Noss' costume in the time of a pistol shot.

Julius Frankenberg will be a member of the cast, and the act will open in Chicago on Feb. 25, where it will begin its long tour. Miss Noss expects to return here late in the Summer, in time for a metropolitan presentation next season.

◆

PRUDENTIAL VAUDEVILLE AGENCY ENLARGES OFFICES.

The Prudential Vaudeville Agency have moved from the fifth to the fourth floor of the Knickerbocker Theatre Building, New York. The new offices are much larger than the old ones.

THE COLUMBIA CONCERT.

An excellent program was enjoyed by a full house Sunday evening, 18.

First came the Markcona Troupe of three acrobats, who performed many remarkable feats on the rings. With his head in one ring, one of them held the other two by his teeth. The smallest of the three, with head and feet in rings, held the two heavyweights suspended from his feet and hands. The wonderful muscular development of the three performers was fully demonstrated in the various other teeth, neck, hand and feet suspension and lifting tricks. They received rounds of applause after each one of their performances.

Manna and Finks opened as a tough boy and girl with a line of the latest slang, which they dropped for a recitation, ending with the song, "Jean, My Bonnie Jean," followed by a parody. A burlesque drama, with the cue music furnished by 'cello imitation, and a whistling finish was well liked. The lady was there with good comedy work throughout the act.

Adaline Francis introduced her singing and talking act, with the Gramaphone as a partner. The records had been prepared by Miss Francis, and the many experimnets resulted in allowing her to sing duets and conduct a conversation with herself in entertaining manner. Her repertoire included: "Dreams, Just Dreams," an Irish duet, "Tell It to Sweeney," and a medley of college songs, all of which were well liked.

Conway and Darrell entered through the stage door to rehearse for the opening, accompanied by their bulldog. After a few moments of lively conversation with the stage manager in the wings, they look about for a dressing room, but were obliged to make up in view of the audience. Result, a fine darkey couple singing "Before I Met You," with several changes of costume by Miss Darrell, her last being a showy hoopskirt of generous proportions.

May Duryea and company presented their sketch. The company, in the shape of the admirer of a prima donna, pretends to be mad in order to induce her to give up her proposed departure for the Philippines, where she would nurse the sick soldiers. She attempts to quiet him, and discovers the scheme when he telephones the doctor who has sent the nurse to him. She then asks for wine, but changes the same to cider, which she drinks with apparently intoxicating effect. After going through some lively capers, much to her lover's disgust, she suddenly becomes sober to show him that she has had her turn in deceiving him, and they will both go to the Philippines. The sketch took some time to develop, and finished up in lively manner.

Josephine Davis is a neat little comedienne, with a repertoire of lively songs, presented in clever fashion. "I Just Met the Girl that Married the Fellow" was her first number. Then came "In the Shadows," followed by "Antone," with which she made a big hit. For an encore she gave an imitation of Hazel Dawn, in her principal song from "The Pink Lady," and danced and sang the same in a manner that earned her repeated recalls.

Jones and Deeley had their act in excellent shape, and the lively conversation of the hotel clerk with the quaint darkey, occasioned much laughter. When the scene changes to the hotel office, the antics of the new elevator boy, who is kept on the move by the clerk, kept up the fun, with the assistance of a dummy "front," who did not do any of the work. "I May Be Foolish" was the song that kept the audience laughing some more. "The Last Rose of Summer" song, and "My Lady Angeline," gave both an opportunity for some real singing, and they finished with a grand burst of melody.

The Gordon Highlanders presented their well known musical act in their native costumes. They sang, played mandolins, horns and concertinas. They played "The Lost Chord" on the marimbas and bell pipes, and they danced the "Highland Fling" with their usual success, having to bow eight or ten times when their routine was exhausted.

Marshall Montgomery was there with the dummy and gave his unique entertainment, using the telephone with good laughing effect. His eating and drinking talks went well, also his soprano solos and whistling, with a handkerchief stuffed into his mouth. Mr. Montgomery is a most versatile performer, and to do all he knows would take him the entire evening.

The Florence Troupe of acrobats closed the show, and in their various feats the most prominent work was done by the little lady topmounter, who did many singles and twisters with great ease, and also introduced a double somersault from hands to the shoulder. The little boy also did some clever work. The understanders were always on the right spot, and not a trick missed fire. The tumbling indulged in by the lightweights was also applauded.

◆

BRUNO WITH FLUEGELMAN.

Dan Bruno, the popular and well known musical director, is now acting in that capacity at the McKinley Square Theatre in the Bronx, N. Y. Performers are loud in their praise of Dan, and say he plays their music in an excellent manner and just as they wish it to be played. The patrons of the house also enjoy his overtures of popular airs and show their appreciation by giving him hearty applause whenever he plays. Dan is certainly making good at this house. He is also general musical director for the Cunningham-Fluegelman Circuit.

◆

OFF ON A LONG TOUR.

"Those Three Girls From the West," the Masqueria Sisters, who made such an enviable reputation for themselves over the Eastern circuits with their unique and original singing, dancing and instrumental act, have just started on a long tour of the Western circuits, which will keep them busy until late in the Summer of this year, when they expect to return here to prepare for the presentation of their act over the big time circuits in the East. They were one of the hits of the bill at the Priscilla, Cleveland, last week.

◆

HOWARD ROBINSON'S BREAKDOWN.

Manager Howard E. Robinson, of the Empire, the Cincinnati house of the Sullivan & Considine vaudeville circuit, is at the Seton Hospital, suffering from a nervous breakdown. William Raynor has been appointed acting manager. He has been treasurer. N. J. Kissick, of Chicago, auditor of the circuit, went to Cincinnati to look over the situation.

◆

"DADDY," BY BEN BARNETT.

Ben Barnett, who has written a number of short stories and vaudeville sketches, has just finished a new comedy sketch of the great Southwest, entitled "Daddy." The cast includes four people, and will be presented at one of the local vaudeville houses in the course of a few weeks.

◆

"BILL" PHELON, ACTOR.

William A. Phelon, versatile baseball writer on *The New York Telegraph*, made good as an actor-author in his sketch, "Fair Play," at B. F. Keith's, Cincinnati. The story is that of an international boxing match. Willie Purcell and Walter Parker put on the gloves for a three-round bout that is a corker.

◆

ORPHEUS CLUB NIGHT.

Cincinnati's music lovers crowded Memorial Hall on the night of the second concert of the Orpheus Club, directed by Edwin W. Glover. The soloists were Chas. K. Hackett, of New York, and Mary Conroy. Joseph O'Meara read the book, "The Desert," which was given as the second part.

MAY IRWIN TO BUILD THEATRE.

Purchasing a plot adjoining some of her previous holdings in West Forty-fourth Street, between Sixth Avenue and Broadway, May Irwin announced on Feb. 15 that she is to have her own little theatre in New York. It will be opened next Autumn, and will be called May Irwin's Playhouse.

◆

FLORA ZABELLE WANTS RELEASE.

Raymond Hitchcock goes on tour next week with "The Red Widow," and as his prima donna, Sophie Bernard, has announced her intention of leaving the organisation for a dip into the two-a-day, a successor for the role of the Widow in the Pollock-Wolf-Gebest musical comedy is looked for. First choice falls upon Flora Zabelle (Mrs. Hitchcock), but she is under contract to the Shuberts, and is at present appearing in "The Wedding Trip." Mr. Hitchcock, Cohan & Harris, the managers of "The Red Widow," and Miss Zabelle have asked Jake Shubert to cancel the contract, as both Mr. and Mrs. Hitchcock are desirous of playing together. Mr. Shubert has the matter under consideration.

◆

PAUR IN MUCK'S PLACE.

It has been announced that Emil Paur, former conductor of the Pittsburgh Orchestra, and now a resident of Berlin, Germany, has been appointed to succeed Dr. Karl Muck, chief conductor of the Royal Opera, when the latter goes to Boston to conduct the Boston Symphony Orchestra.

◆

ORPHEUM THEATRE PARTIES.

Theatre parties at the Orpheum, Cincinnati's hilltop theatre, are just now a popular fad. During the presentation of "Caught in the Rain," the Pythian Sisters, Morse Telegraphers, and Lyric Club all had special nights.

◆

KEEP THEIR DOCTORS BUSY.

Although William Collier is well enough to play his role in the Weber and Fields' Show, at the Broadway, Mrs. Collier (Pauline Marr) and William Collier Jr. (Buster), are still receiving visits from physicians at so much per visit.

◆

JORDAN BUYS "THE FOX."

Walter C. Jordan has purchased outright on his own private account, all Lee Arthur's proprietary rights and interest in the latter's play, "The Fox," which piece is already leased to Oliver Morosco.

◆

"THE WHITE SLAVE" TO CLOSE.

Bartley Campbell's famous play, "The White Slave,' will close its season in Jersey City, on Saturday, March 2.

◆

SAM H. HARRIS ILL.

Sam H. Harris (Cohan & Harris) is ill at his home, suffering from a sore throat.

OPERA GIVEN PRIVATELY.

Ernest Carter's comic opera, called "The Blond Donna; or, the Fiesta of Santa Barbara," was given privately at the Century Theatre, in concert form, on the afternoon of Feb. 16. The story of the opera deals with the uprising of the California Mission Indians in the early part of the last century. Mr. Carter, an American, wrote both libretto and music, and conducted the work. The soloists were Misses Betty Ohls, Rose Bryant, Messrs. Lambert Murphy, Perry Averill and Donald Chalmers, aided by the Criterion Quartette, a mixed chorus and Nahan Franko's Orchestra. The work was sung in English.

◆

CHANGES OPENING DATE.

Charles Frohman has arranged the premiere of Gertrude Elliott, in "Preserving Mr. Panmure," for the Lyceum Theatre, on Feb. 27, in order not to conflict with the opening of Mrs. Fiske, in "Lady Patricia," at the Empire Theatre, on Feb. 26. Isabel Irving was engaged on Feb. 15 for Miss Elliott's company.

◆

THEATRE SOLD.

The Mozart Theatre, in Elmira, N. Y., has been bought by the White Rats from Edward Mozart and his associates, and on Feb. 17 they assumed full control of the house.

The policy of the new owners has not been announced, but it will probably be popular priced vaudeville with motion pictures.

◆

BUY A THEATRE.

Foote and Lindsey, of Chillicothe, Mo., have purchased the Luella Grand Theatre, of that city, and will have the house redecorated during the Summer months, opening in the Fall with first class attractions. Messrs. Foote and Lindsey also own and manage the Airdome, of that city.

◆

COMPOSER IN POVERTY.

Henry Trotere, author of "In Old Madrid," which made a fortune for the publishers and many thousands of dollars for the composer, is now living in dire poerty at Fulham, England. He is suffering from an incurable disease. Mr. Trotere lost his fortune in a musical comedy that failed.

◆

RICHARD TULLY SUED.

Mrs. Grace A. Fendler began suit last week against Richard Walton Tully, author of "The Bird of Paradise," at the Maxine Elliott Theatre, alleging he took it from her play, "In Hawaii." She is suing for an injunction restraining the further production of the play.

◆

THEATRE COMPLETED.

A new $40,000 theatre has just been completed in Bedford, Ia. The house will play first class attractions only.

THE NEW YORK CLIPPER,
47 WEST 28th STREET,
NEW YORK CITY.

NEW YORK, Feb. 7, 1912

Gentlemen:

So satisfying are the results obtained from the "ad" which I placed in last week's issue of THE CLIPPER, I feel that I must thank you, and express my gratitude.

I have been in the business since 1907, therefore have spent many dollars in advertising, and I can truthfully say I have obtained greater results from THE CLIPPER than all of my other advertising combined.

I consider THE CLIPPER the greatest advertising medium and promoter of publicity in existence to-day, for the Manager, the Artist, the Writer, and in fact for any who are connected with the theatrical business in any capacity.

From this last ad of mine, which is the first in eleven months, I have received just seventy-six answers, to date, and they are still coming.

Enclosed you will find my check, and copy of "ad" for the Anniversary Number. Hope I am not too late, if so, get me in the week following as I'll get results just the same. However, would like to be in the "big number."

Once again thanking you, and with every best wish for the continued success of THE CLIPPER, I am,

Yours very truly,

EDGAR W. RUFF, Author, Promoter and Producer,
141-145 West 45th Street, New York.

YIDDISH THEATRE NEWS.

BY EDWIN A. RELKIN.

"LOVE OR RICHES," at the Lipzin Theatre, with Mme. Kenny Lipzin in the leading role, has proved a big hit. This play has proved the sensation of the season. The management announces for next week the farewell performances of Mme. Esther Ruchel Kaminsky. After her engagements in New York City, Mme. Kaminsky will go to Warsaw, Russia and play at her theatre there.

MME KAMINSKY appeared last week at the Monumental Theatre, Baltimore, and did very good business with "Mirele Efros," "The Orphan" and "The Slaughter." This house, under the management of M. Thomashefsky, is doing good business.

THE people's Theatre management announces a new play by Z. Libin, the author of "Blind Love," for this week, with Mr. and Mrs. Bores Thomashefsky and the regular stock company of the People's Theatre.

"ENEMIES," at Adler's Thalia Theatre, with Jacob P. Adler, Sarah Adler and Maurice Moskowitz in the leading parts, has proved one of Mr. Adler's greatest successes. They announce this play again for this and next week.

"EVERYWOMAN" has proved the sensation of the Jewish stage, and is doing tremendous business. This play, now in its tenth week, is still doing capacity business at the Kessler Second Avenue Theatre, Mme. Malvina Lobel appearing as "Everywoman," and David Kessler as "Nobody." They announce Maurice Morrison coming soon, also Jacob Gordin's last work, "Dementia Americana."

MME. KENNY LIPZIN and her Lipzin Theatre Co. will be seen at the Arch Street Theatre, Philadelphia, in her latest New York success, "Love or Riches," on Feb. 22, 23, 24, also March 1 and 2. She will also be seen in this paly at the Grand Opera House, Boston, Mass., on Sunday nights, Feb. 25 and March 3, as well as at the Hyperion Theatre, New Haven, Conn., on Feb. 26 and 27; at the Providence Opera House, Providence, on Feb. 28, and the Court Square Theatre, Springfield, on Feb. 29; also at the Monument National Theatre, Montreal, on March 5 and 6.

THE METROPOLITAN THEATRE, Newark, N. J., which is at present under the management of Samuel Ross and M. Thomashefsky, is doing good business with the former Franklin Theatre Stock Co., of Philadelphia.

THE ADLER THEATRE Co., appearing at the Novelty Theatre, Brooklyn, under the management of Nathan Mintz, is still doing business, playing the latest and best plays of the Adler repertoire at popular prices.

ELLIS F. GLICKMAN has been in New York City negotiating for new plays, also for new attractions for his Bijou Theatre, in Chicago, which is doing fair business.

RUDOLPH SCHILDKRAUT, of the Thomashefsky's People's Theatre, will undergo an operation on his throat, and this will keep him away for about four or five weeks.

THE STOCK COMPANIES playing Cleveland, also at the Lyric Theatre, Toronto, are doing good business.

◆

PLAYWRIGHT'S WIFE SAILS.

Mme. Georgette Leblanc Maeterlinck, the actress and singer, and wife of the poet, Maurice Maeterlinck, sailed for Europe on Feb. 15.

NEWMAN'S TRAVEL TALKS.

The friends made by E. M. Newman, traveler and lecturer, during his last appearance here, will welcome the announcement that he is soon to return with an entire new series of his illustrated travel talks, which will be given on the five successive Saturday afternoons and evenings, commencing Feb. 24, at the Brooklyn Institute, Brooklyn, N. Y. He has taken for his subjects this season, "Rural England and the Coronation of George V," "Ireland, Scotland and Wales," "Moscow and St. Petersburg" and "Germany, from the Black Forest to Hamburg." His motion pictures and colored views are entirely new and original, and were taken by him while touring these countries last Summer.

◆

THE FRANCIS BENEFIT.

The following acts are among the list of volunteers for the benefit to be tendered Wm. T. Francis at the Century Theatre, Feb. 25: Weber and Fields, Lillian Russell, George M. Cohan, Fay Templeton, Raymond Hitchcock, De Wolf Hopper, William Collier, Eddie Foy, Walter Damrosch and orchestra of one hundred, Victor Herbert and his orchestra, Jeff De Angelis, Clifton Crawford, Ina Claire, Lew Dockstader, Al. Jolson, Gertrude Bryan, Irving Berlin and Ted Snyder.

◆

"EVERYWOMAN."

"Everywoman" returned to the Herald Square, New York, Feb. 10, for a special Lenten engagement. The cast includes: H. Cooper Cliffe, Sarah Cowell Le Moyne, Frederick De Belleville, Adele Blood, Patricia Collinge, Henry Wenman, Aurora Piatt, Barry Maxwell, Juliet Day, Wilde Bennett, Kathleen Kerrigan, Jean Barret, Blanche Yurka, and one hundred others.

◆

BURTON HOLMES IN BROOKLYN.

Burton Holmes' South American Travelogues, with original motion pictures and magnificent colored views, have created great interest, and the Academy of Music, Brooklyn, N. Y., has been packed to capacity at all performances. The press and public announce the Burton Holmes Travelogues as interesting and entertaining as a first class play.

◆

FEMININITY FESTIVAL.

This is all women's week at the Orpheum, Brooklyn. The bill includes: Emma Carus, the Boston Fadette Orchestra, Tempest and Sunshine, Charlotte Parry, the Kauffman Troupe, Kathryn Hayes and Sabel Johnsen, Leitzel Sisters, and Hilda Hawthorne.

How would an all men's bill go with the ladies?

◆

ACTORS MARRY.

Bert Randell and Jane Audrey, of the Music Hall Stock Co., were married at Akron, O., Feb. 14. Miss Audrey is leading lady with the stock company, and Mr. Randell is actor and composer, having written "Aeroplane Rag," "Angel Child" and several other ballads.

◆

ALMA MASSMANN'S SONG TRIUMPH.

Alma E. Massmann, one of the most charming of Cincinnati's soloists, scored a triumph in a recital at Cable Hall. She was assisted by Fred Jacky, violinist.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified in this index at the rate of $10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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Percy Ewing Supply House, 715 N. Water St., Decatur, Ill.

FAMOUS CAFE SOLD.

Dowling's Cafe, on the southwest corner of Broadway and Forty-third Street, a place well known to every habitue of Times Square, passed into the control of James O'Donnell, the late proprietor of Andy Horn's famous all night saloon in Park Row, just above the Brooklyn Bridge entrance, on Feb. 14.

It is said that Mr. Dowling sold his business and good will to Mr. O'Donnell for $150,000, in addition to giving the new proprietor a fifteen years' lease at a net rental of $25,000 a year. This is said to be the highest price ever paid for a cafe of its size in this country.

◆

WM. J. McINTYRE IN VAUDEVILLE.

"Billy" McIntyre, principal comedian with the Follies of the Day Co., informs us that Manager Barney Gerard has kindly released him from his contract, owing to the strain on his voice, through over work. He will open in vaudeville March 4, with his old partner, Hal Groves, in "On Father's Train," at the Union Hill Theatre. Mr. McIntyre says: "I leave Mr. Gerard with every friendly feeling, and feel that he has treated me with every consideration, and only regret that my health would not allow me to finish my second season under his management."

◆

SAY CONEY IS THEIRS.

Heirs of the original owner of Coney Island have started a suit in the Kings County Supreme Court, through their attorney Albert A. Wray, to regain title to all of Coney Island and much of the town of Gravesend. Those bringing the suit say the titles held by the present owners are worthless, and that they have deeds in their possession which will give them undisputed title to two-thirds of Gravesend and all of Coney. The present value of the land is estimated at $100,000,000.

◆

TENOR QUITS OPERA.

Dimitri Smirnoff, the Russian tenor, who had a three year contract with the Metropolitan forces, quit in a huff on Feb. 12, and sailed for Europe the next day. Mr. Smirnoff was vexed at what he called "Italian domination," and complained of alleged persecution at the hands of the management, and that the jealousy of the other artists made it unpleasant for him. His contract for the balance of his second season and for all of the third season has been canceled.

◆

PRIZE FOR A BEST PLAY.

As a means of interesting the student in the technique of the theatre, F. F. Proctor, through the columns of *The Newark Star*, Newark, N. J., has offered a cash prize of $150 to the pupil in the public and parochial schools of Essex, Hudson and Union counties, N. J., who will submit the best one act play. As an additional incentive the production of the successful playlet is assured, and the usual royalties will be paid the author.

◆

PUSH WORK ON THEATRE.

The syndicate headed by Fred G. Nixon-Nirdlinger which recently purchased the partially completed Orpheum Theatre, on Chelton Avenue, Germantown, has selected John D. Allen, the theatrical architect, to complete the plans and push the work to completion.

◆

FOR "THE LADY OF DREAMS."

The cast that will support Mme. Simone, in Rostand's "The Lady of Dreams," at the Hudson Theatre, will include Elaine Inescourt, an English actress; Julian L'Estrange and A. E. Anson.

LOCAL OFFERINGS OF THE WEEK
AT THE VAUDEVILLE AND DRAMATIC HOUSES

Fifth Avenue (Elmer F. Rogers, mgr.)—Another capital bill was presented at this theatre Monday, Feb. 19, and the house was packed to the doors at the matinee performance on that date.

The Astaires opened the bill (see New Acts next week). Jessie Hayward and company, in her pleasing comedy sketch, "Holding Out," furnished one of the laughable portions of the bill. Miss Hayward and James A. Davitt know how to deliver their comedy lines, and the sketch was a scream from start to finish, and deserves a better position on the bill.

Marie Fenton, in four different changes of costumes, all of which were beautiful, sang herself into the good graces of her audience. "To My Home in Dixie," "I'm Afraid," "Please Leave My Baby Grand" and "Everybody's Doing It" were the songs sung by Miss Feuton. Her changes were rapid and she was a solid hit.

Douglas Fairbanks next offered his sketch, "A Regular Business Man." (See New Acts.)

Fay, Two Coleys and Fay, in songs, dances and chatter, were entertaining from start to finish. Their little black face skit is a novelty, and went big.

Amelia Stone and Armand Kalisz presented their musical romance, "Mon Amour," which is tuneful, and one of the daintiest acts of its kind in vaudeville. Miss Stone crowned herself with laurels in her efforts as Lorena Hollins, a prima donna, and Armand Kalisz won the approval of the audience by his excellent portrayal of Jean Lebandy, a composer.

Thomas A. Wise was next. (See New Acts.)

Willie Weston, the singing comedian, made good in a hard position on the bill—following the last two mentioned acts.

Belleclaire and Herman closed the bill. (See New Acts.)

Proctor's Twenty-third Street (F. F. Proctor, mgr.) — The seven vaudeville acts and an unusual good bill of motion pictures filled this theatra the latter part of last week.

Bert and Irene Jack presented a skit showing a husband's return home from his club in an intoxicated condition. His wife is awaiting him and the usual domestic squabble follows.

The Aldine Sisters, two petite young women, offered an act seldom excelled in small time houses. They carry their own scenery, make several changes, and from the time of their entrance until the final curtain the going is fast. They open with singing and dancing, then one renders a Spanish song that is good. The other, a supple young woman, does some excellent dancing. A fencing bout is then shown, in which there is some real action. With an attractive background and swords with electrical connection, which flashed every time they clashed. Their close, with real swords, was realistic and excellently done.

Brown and Mills, a man and woman, have a talking, singing and dancing act that is good for its kind. The man's dancing was excellent and his jokes were new and well received.

"In the Hills," with appropriate scenery, showing a log cabin and a good picture of the West, is a sketch showing how a man who is a woman hater and a woman who is a man hater are brought together, and finally decide to marry. A thunderstorm in the hills is excellently pictured.

Stalu's Comedy Circus consists of two well trained little ponies and a bucking mule. The endeavors of several young men to ride the mule created much laughter. On a revolving table the same young men take many nasty falls, and when, as a finish to the act, one of the ponies sticks on the table, he gets a good hand.

The Clayson Trio, two women and a man, opened with pleasing melody on cornets, each of the women sing a song, and the man gives a whistling tune that is good. They close with a selection of popular airs, played on cornets.

Sam Goldman, a comedian, pleased the audience with ten-minute parodies on popular songs and short stories.

National (Henry Loew, mgr.)—Same old story here, "come early or stand up." Packed house every night.

Lewin and Martel opened the bill. Xylophone experts. Good.

Farley and Butler, in their singing, talking and dancing act, did well.

The next was Herbert Brooks, problematist, in his $20,000 sensational mystery. He performs some clever tricks with cards and makes an escape from a trunk in which he is locked, the trunk also securely fastened from the outside by the means of a canvas cover, which is strapped. The whole world would say "impossible" if Brooks didn't show them.

Little Hettie, the dancing violinist, is a clever and pretty girl, who delighted the audience immensely and received much applause.

Moore and Elliot, in their comedy sketch, "A Matrimonial Substitute," pleased the house. Throughout the skit there was much originality.

Those singers and comedians, Shayne and King, produced much laughter and got a good hand.

Closing the bill was Clara Ballerini, "Queen of the Air," and well she deserves the title. Her clever work on the trapeze brought the house to their feet again and again, and brought repeated applause at the finish.

The bill for the first half of this week is fully up to the standard. The feature is Europe's paramount pantomime sensation, "Paris by Night," with Mario Molasso and Anna Kremaer and a superb supporting company of ten. Others on the bill are: Jack Symonds, the Man in the Case; Helen Vincent, a Study in Syncopated Songs; Gramlich and Hall, presenting "The Night Before Christmas;" Evelyn and Bennett, singing and dancing; the Burnetts, novelty entertainers, and Three Mori Bros., Japanese pastimes.

Odeon (Ed. Decker, mgr.)—The bill for the last half of last week was of the usual good quality that characterizes this playhouse.

Hattie Barnes and company, in a comedy sketch, entitled "Stung." Good.

Daniels and Conrad, violinist and pianist, pleased the audience very much.

Don Weston, versatile entertainer, got a good hand.

Johnson's Nine Frolicking Kids, in "School Days," closed the bill. They brought much laughter and their share of applause. With a little revision this would be an excellent act. The act would do as well without the verbose comedy from the front seat on each side.

The bill for the first half of this week is as attractive as ever. Trio Marcaulony, Harry Price, cartoonist; Brennan and Rutcliffe, Walter Wilson and company, rural comedy, "The Past Master," and others.

Miner's Bowery (Edwin D. Miner, mgr.) *Girls from Reno* Feb. 19-24. Follies of the Day next.

Murray Hill (Fred Waldmann, mgr.)—*Al. Reeves' Beauty Show* Feb. 19-24. Jersey Lilies next.

Miner's Eighth Avenue (J. H. Lubin, mgr.)—*Pat White's Gaiety Girls* Feb. 19-24. Watson's Burlesquers next.

Comedy (Albert Kaufman, mgr.)—Motion pictures and illustrated songs.

Colonial (Percy G. Williams, mgr.)—The season of 1911-12, which has entered what may be termed the homestretch, or its last half, will be noted as the greatest from a financial standpoint in the history of the theatre. The present week started Feb. 19, with the house packed at the matinee, even to the standing room spaces, where the cute little posts and tiny ropes seem to represent the majesty of the law (divine or otherwise) in enforcing the edict "thus far shalt thou go."

The bill this week is one of this season's best, and is headed by popular Adele Ritchie, who seems to find vaudeville a more fertile field for her talents than the musical comedy stage affords at this time. Miss Ritchie was in excellent form on Monday; her costumes were, as usual, the delight of the ladies present, and she favored her auditors with five songs. Those which pleased were: "Let's Grow Old Together," "Clap Your Hands" and "Take a Little Tip from Father."

After Miss Ritchie had apparently concluded her act, she announced that as the audience was insistent for another song she would offer a new song, entitled "My Beautiful Dixie Rose." The beautiful song roused great enthusiasm, and its fair interpreter was obliged to repeat the chorus five times.

"Dinkelspiel's Christmas," Joseph Hart's pretty playlet, wherein comedy and a touch of heart interest are intermingled most pleasantly, in the lines from the pen of Geo. V. Hobart, holds the "extra feature" position of the program, with Bernard A. Reinold featured as the lovable old German. The little company gave an even better presentation of the playlet than when it was last seen at this theatre.

Charles E. Evans was welcome as an old friend in his merry farcelet, "It's Up to You, William." It was Mr. Evans' first appearance here this season, and the Colonial patrons soon assured him that he was very welcome. Chas. H. Hopper continues to be a valuable aid to Mr. Evans, and the three women in the company did well.

John and Mae Burke were well to the fore on the "popularity list," in their character comedy act, which embraces so many bits of stage work that are laugh producing that they have given it the very apt title, "Just Laughs." Mr. Burke's comedy as the "soldier" with the funny voice was a scream, while his piano playing scored its usual hit. Miss Burke's closing song brought a hurrah finish to the act, with the audience crying for more.

Nonette, who delights in being termed "The Gypsy Violinist," made a nice little hit all by herself by her splendid work on her violin and her fine vocalism.

The Three White Kuhns, as musical entertainers, are entitled to a position among the topnotchers in their line of stage endeavor. Their act has the merit of being arranged with a view of displaying the full ability of each member of the trio. Their instrumental work, as well as the half dozen songs they offered, got by nicely.

The Five Sullys pulled down their usual hit with their lively skit, "The Information Bureau." Excellent comedy emanates from each member of this popular family, and their songs and dances are a valuable adjunct to one of the brightest acts in vaudeville.

Spissell Bros. and company, in their skit, "The Continental Walter," and with their own elaborate stage setting, combine comedy and expert acrobatics in a most entertaining form. They closed the bill on Monday in fine shape.

The owner of the two cute fox terriers, "Yankee and Dixie," the opening act of the bill, can congratulate himself upon having a duo of the most intelligent canines upon the American stage. Their feats of balancing on the tops of ladders and on swinging trapese, picking out the flags called for by the audience, and closing with playing the bells, were applauded as strongly as any act on the bill.

Hammerstein's (William Hammerstein, mgr.)—Those reaching this most popular vaudeville house later than 2 o'clock Monday afternoon, without tickets, were doomed to disappointment. Nothing could be secured but top gallery, and very few there. The reason? Ned Wayburn, in "The Producer." (See New Acts.) The rest of the bill was good, and lasted until nearly 6 o'clock.

Paul Brachard, an equilibrist, was well received, doing his stunts gracefully.

"Dick," the canine "penman," is a wonderful French poodle. He adds, multiplies and subtracts numbers up to ten, picking the numbers from a rack. With a special pen strapped to his right paw, he draws figures on a sheet, and closes with a picture of a donkey to represent a man.

De Haven and Sydney, two young men straight, offered a singing and dancing act that went well. The boys are clever dancers, and danced themselves into a good hand.

"My Lady's Fan," billed as the latest Franco-American novelty, was most prettily staged. (See New Acts.)

Nellie Nichols, a singing comedienne, in pink, rendered several songs, her best being about a girl who had an Irish mother and a Jewish father. There are many funny phrases in this song, and it went big.

Paul Conchas, "Kaiser Wilhelm's Military Hercules," is a good looking man who is some juggler of weights. His assistant is funny, and supplied some good comedy during the rests between the stunts.

Williams and Van Alstyne, the popular song writers, offered several of their latest productions, Williams singing in a pleasing voice, and Van Alstyne playing the piano as only an expert can.

Ned Wayburn, in "The Producer" (See New Acts.)

Charlie Case, the black face monologist, had the misfortune of following Ned Wayburn, and few people doing a monologue could have got away with this position as well as he did. He used his old stuff, but got a good hand.

Fridkin's Boynasen Russian Troupe of singers and whirlwind dancers (see New Acts).

The Flying Weavers, a well built man and a good looking, graceful woman, offered a trapese act, doing all their stunts by holding on with their teeth instead of their hands.

Olympic (Maurice Kraus, mgr.) — *The College Girls* Feb. 19-24. Rose Sydell's London Belles next.

Fourteenth Street (J. Wesley Rosenquest, mgr.)—Motion pictures and vaudeville.

Proctor's Fifty-eighth Street (F. F. Proctor, mgr.)—Moving pictures and vaudeville.

Columbia (J. Herbert Mack, mgr.)—*Star and Garter Show* Feb. 19-24. Belles of the Boulevard next.

Yorkville (M. Loew Co., mgrs.)—Vaudeville and motion pictures.

Winter Garden (Winter Garden Co., mgrs.)—"Vera Violetta," Mikail Mordkin and his Russian Dancers, continue to be the chief features here.

Keeney's Third Avenue (Ed. J. McMahon, mgr.) — Vaudeville and new motion pictures.

Manhattan (Wm. Gane, mgr.)—Vaudeville and moving pictures.

Savoy (Rosenberg Bros., mgrs.)—Vaudeville and pictures.

Dewey (Jas. J. Thoms, mgr.)—Vaudeville and moving pictures.

Plaza (David Benjamin, mgr.) — Loew vaudeville and moving pictures.

Circle (Edward Strauss, mgr.)—Moving pictures and vaudeville.

McKinley Square (Dan Supple, mgr.)—Another fine bill was seen here on Sunday, Feb. 18, and the latecomers were forced to accept "standing room only" at both performances. This has been the rule all during the past few weeks, and looks as though it would continue for some time.

Dan Bruno and his orchestra started the ball a-rolling by an overture of popular airs, for which he received a good hand from an appreciative audience.

Watts and Lee were the first to show. They are two men, one as a Jew comedian, and one straight. Their comedy was fair, but the talk leaned toward burlesque a great deal. The parodies were fairly good, but the act requires better material and songs before it can hope for better time.

Daley and Wayne, a woman and a man, presented a comedy instrumental and singing act. While the act in itself does not amount to much, the neat manner of presentation and the clever staging by the woman brought several rounds of applause at the finish.

The Fleming Trio, with beautiful scenery and effects, presented one of the best tight wire acts that have been seen in this city. The three girls showed feats on a tight wire that has probably not been attempted before, and they were one of the big hits of the bill. This act is surely out of its class by playing this time, and should have no difficulty in getting bookings over the big circuits.

The stock company again proved themselves one of the hits of the show when they presented a comedy playlet, called "A Commercial Drummer." This little company proved their versatility by changing bills twice a week and still play their roles up to the standard. Miss Tyrone looked splendid as a dashing widow, and Bob Le Sueur was certainly a "windy" drummer. Juan Villasana and Ullie Akerstrom both played their roles in a splendid manner. Seven curtain calls were their share of the evening's applause.

Joe Maxwell's "Electric Girls" is purported to be a novel act, and it is as far as the novel way electricity is handled and used, but when an act requires pictures of prominent people and the American flag and "Star Spangled Banner" as an applause getter at the finish it surely needs the attention of an author and a producer.

Lillian Kingsbury and company, two men and a woman, presented a Roman travesty, called "Mrs. Mac Beth." The comedy is original and the travesty is very funny, but the producer of the act should allow both men to use their own actions, and not make them assume the ridiculous positions they now assume. The more funnier the actions the more funnier will be the travesty. The positions the men now assume makes them appear to be playing the straight role, not a burlesque. With these changes made, the act will be worthy of better time.

James Dolan and company presented an original comedy sketch, "At Camp Rest," and caused a bunch of laughs by their funny antics. The act has been seen around under another name, and is always a hit on any bill. Closing the show, they drew plenty of applause.

The feature films this half were: "Lily's Love" and "A Near Tragedy" (Biograph), "Through the Drifts" (Lubin), "Southern Boy of '61" (Kalem). Others were: Pathe, Lubin and Gaumont.

Unique (E. L. Weill, mgr.)—Vaudeville and motion pictures.

Grand Street (Harry Beekman, mgr.)—Vaudeville and motion pictures.

Daly's (Robert Robertson, mgr.) — Cyril Scott, in *The Fatted Calf*, opened here Tuesday night, Feb. 20.

Lew Fields' Herald Square (Harry M. Hyams, mgr.—*Everywoman* returned to this city Monday night, Feb. 19, and began an engagement at this house. During the stay of this play here the prices have been reduced to $1.50 for the best orchestra seats.

Metropolitan Opera House.—The bills presented week ending Feb. 17 included: *Siegfried*, Feb. 12 (matinee); *Ariane et Barbe Bleue*, 12 (night); *Carmen*, 13; *Versiegelt* and *Pagliacci*, 14; *Koenigskinder*, 15 (matinee); *Tristan und Isolde*, 15, (night); *La Gioconda*, 16; *Tannhauser*, 17, (matinee).

Greeley Square (Julius Bernstein, mgr.)—The bill for 19-21 includes: Venus On Wheels, the Three Musketeers, Rogers and McIntosh, Helen Page and Bob Watson, Griffith and Doris, Goff Phillips, and Kendall's Auto Girl, the animated doll.

Casino (W. L. Rowland, mgr.)—"Sumurun" is in its sixth week.

Playhouse (Wm. A. Brady, mgr.) — "Bought and Paid For" is in its twenty-second week.

Knickerbocker (Harry G. Sommers, mgr.)—Otis Skinner, in "Kismet," is in his ninth week.

Hudson (Henry B. Harris, mgr.)—Mme. Simone, in "The Return from Jerusalem," is in her seventh and last week. On Feb. 28 she will be seen in "The Lady of Dreams."

Maxine Elliott (Geo. J. Appleton, mgr.)—"The Bird of Paradise" is in its fifth week at this house.

Harris (Henry B. Harris, mgr.)—"The Talker" is in its seventh week.

Thirty-ninth Street (Ralph W. Long, mgr.)—"The Butterfly On the Wheel" is in its seventh week.

Gaiety (J. Fred Zimmerman Jr., mgr.)—"Officer 666" is in its fourth week.

Lyceum (Daniel Frohman, mgr.) — Margaret Anglin, in "Green Stockings," is in her last week. Gertrude Elliott follows Feb. 27.

New Amsterdam (Malcolm Douglas, mgr.)—"The Trail of the Lonesome Pine," with Charlotte Walker, is in its last week. "Oliver Twist" follows Feb. 26.

Belasco (David Belasco, mgr.) — David Warfield, in "The Return of Peter Grimm," is in his nineteenth week.

Astor (Wagenhals & Kemper, mgrs.)—Raymond Hitchcock, in "The Red Widow," is in his sixteenth and last week. "The Greyhound" follows Feb. 26.

Wm. Collier's Comedy (Sam S. & Lee Shubert, Inc., mgrs.) — "Bunty Pulls the Strings" is in its twentieth week.

George M. Cohan's (Bert Feibleman, mgr.)—George M. Cohan, in "The Little Millionaire," is in his twenty-second week.

Manhattan Opera House (Frank O. Miller, mgr.) — *Dockstader's Minstrels* are this week's offering. "The Rosary" follows Feb. 26.

Wallack's (Charles Burnham, mgr.)—George Arliss, in "Disraeli," is in his twenty-third week.

New York Hippodrome (John B. Fitzpatrick, mgr.)—"Around the World" is in its twenty-fifth week.

Academy (Samuel F. Kingston, mgr.)—The stock offering this week is *The Heir to the Hoorah.*

Criterion (Chas. Frohman, mgr.)—Louis Mann, in "Elevating a Husband," is in his last week. Ethel Barrymore follows Feb. 26.

Globe (W. P. Burbage, mgr.)—Eddie Foy, in "Over the River," is in his seventh week.

Republic (David Belasco, mgr.)—"The Woman" is in its twenty-third week.

Century (George C. Tyler, mgr.)—"The Garden of Allah" is in its seventeenth week.

Empire (Chas. Frohman, mgr.) — Ethel Barrymore is in her fourth and last week in "Cousin Kate" and "A Slice of Life." Mrs. Fiske, in "Lady Patricia," follows Feb. 26.

Broadway (William Wood, mgr.) — The Weber & Fields Jubilee is in its third week of capacity business.

Fulton (Henry B. Harris, mgr.)—Elsie Ferguson, in "The First Lady in the Land," is in her second week.

Lyric (Sam S. & Lee Shubert, Inc., mgrs.)—"Little Boy Blue" is in its thirteenth week.

Park (Frank McKee, mgr.)—"The Quaker Girl" is in its eighteenth week.

Grand Opera House (Jack Welch, mgr.)—Chauncey Olcott, in "Macushla," is in his third and last week. Helen Ware, in "The Price," follows Feb. 26.

New York (Klaw & Erlanger, mgrs.)—The Kinemacolor Co. of America gave the first public showing here of their reproduction of the recent visit of King George and Queen Mary to India. "The Durbar in Kinemacolor," as the offering is styled, reproduces in natural colors the principal events of the royal trip to Bombay, Delhi and Calcutta. The brilliant colors of the native costumes and the Oriental scenery are subjects well suited to this new process.

West End (J. K. Cookson, mgr.)—"The Million" moved up from a downtown house, and drew out the usual crowd, with big advance sale reported. Week of 26, "Baby Mine."

Proctor's One Hundred and Twenty-fifth Street (J. Holstein, mgr.)—For this week a most excellent bill is offered, both in vaudeville and pictures. The Halkings, Lloyd and Gibson, the Great Interrogation, Musical Leloines, Marie Bergere, the Reiley Sketch Club, Hayman and Lee, Spearmint Girls, Excela and Frank, the Four Harmonist Girls, Emily Dood and company, Fred Watson, Fayette and Bennett, Willard Bond and company, and Kassel's dogs.

Alhambra (Dave Robinson, mgr.)—They are more than holding their own here, and offer nothing but the best. Robert Edeson and company heads the bill for the week. Others are: Little Billy, Jere Grady and company, Bedini and Arthur, Geo. Perry and Lee White, Melville and Higgins, Howard's Comedy Ponies, Victoria Four, and Kennedy and Melrose.

Hurtig & Seamon's Music Hall (Sam Hurtig, mgr.)—There is little change in business here. As a general thing the house is crowded, and, as there is no opposition, it should continue throughout the balance of the season. The New Jersey Lilies are the attraction for this week.

Family (C. Sullivan, mgr.)—They cannot complain here, as they are doing good with pictures at cheap prices.

Keith's Harlem Opera House (F. Sellman, mgr.)—The bill that is offered here is bound to attract the crowds; in fact, one is assured of their money's worth. The stock company will offer for the week "The Great White Way," "Morning Call" and "Pals." The vaudeville: May Yohe, the Merry Youngsters, Reynard Brothers, Marathon Comedy Four, Dixie Christie, "The Spring of '63," Spaulder and Dupue, Fred Hurd and company, Rianoids and the Bijowe.

Gotham (Lep. Solomon, mgr.) — It is hard at times to seat all here, as they offer a good bill as a general thing. Bill for the week: Bobby Leonard and company, Eckert and Berg, Sheehan and McNaughton, Von Hempter and Joslyn, Protti and the Lytell Brothers.

Eighty-sixth Street (Leo H. Govern, mgr.) — Reports are of the best from this house. One will always find a good bill, both in vaudeville and pictures.

Riverside (C. W. Magee, mgr.)—They are doing as well as can be expected, and their shows are up to the standard. This week: Ethel Townsend and company, Richard Brothers, Thompson and Mayer, Countess Leontine, and others.

Nemo (Jack Lowers, mgr.)—They never ing room only most of the time. The bill May Waldron and company, Brown and Wilson, Bernard and Roberts, Waltie Trio, Mack and Vincent, Maleni Sisters.

Star (Jack Leo, mgr.)—Vaudeville of the best sort and the latest pictures continue to prove strong drawing cards here, and it is always so, both day and night.

Loew's Seventh Avenue (C. Seward, mgr.)—It is the same old story here—standing room only most of the time. The bill for the week: Cohen and Young, Bothwell Browne, Howard and Linder, Knowles and Powers, the Belmontes, Stelle and McMasters, Forrester and Morgan, Caron and Herbert, and Bessie La Conne, and photoplay, "Cinderella."

Washington (Harry Thoms, mgr.)—The bill for week offers several acts that are new to the people here. Van Kenzie and company, Collins Sisters, Williams and Culon, Procto Trio, De Aerno and Mae, and Charlotte Myers.

Bronx (Fred G. Rosebush, mgr.)—The long line at the box office and the sound of "standing room only" speaks in itself for the attractive offering here this week, which is made up principally of sets entirely new to this vicinity. Elizabeth Brice and Charles King, Frank Tinney, Cesare Nesi, the East Side Caruso; "Ye Colonial Septette, Schenck Bros., sensational acrobats; Mr. and Mrs. Hugh Emmett, Three Keatons, Bell Boy Trio, and Rosaire and Doretto.

Miner's Bronx (Fred Follet, mgr.)—Zallah's Own Co., presenting "A Dress Rehearsal at the Folies Bergere" and "The Unkissed Oriental," is making a big hit. The patrons are showing due appreciation for the exceptional offering. Next week, Pat White's Gaiety Girls will be here.

Metropolis (R. W. Little, mgr.)—Business is good here. The demand is greater than the supply at the box office, which speaks well for both the management and the select stock company. This week, Cecil Spooner, in her own stock company, in "The Commanding Officer." Next week will be grand anniversary week of Cecil Spooner's coming to the Bronx. She will present Clyde Fitch's play, "A Woman in the Case." Matinee every day. Record breaking crowds are expected.

Prospect (Frank Gersten, mgr.) — The Prospect Theatre Stock Company is offering this week a dramatization of Du Maurier's celebrated novel, "Trilby," and having their usual success. Next week, "Barriers Burned Away."

Tremont (J. Jones Johnson, mgr.)—Crowded houses all the time. Agnes Cameron and her stock company with vaudeville and motion pictures, are having their usual success.

Brooklyn, N. Y. — Business continues good at all of the theatres here.

MONTAUK (Edward Trail, mgr.) — Helen Ware, in "The Price," opened Monday night, to a packed house. Week of 26, "Alma, Where Do You Live?"

TELLER'S BROADWAY (Leo. C. Teller, mgr.)—"The Pearl Maiden" was seen for the first time in Brooklyn here this week, and pleased. Week of 26, "Naughty Marietta."

SHUBERT (L. J. Rodriguez, mgr.)—John Mason, in "As a Man Thinks," opened here Monday, to S. R. O., and the advance sale indicates turn away business for the entire week. Week of 26, Irving Place Theatre Players.

MAJESTIC (Charles S. Breed, mgr.)—Sam Bernard, in "He Came from Milwaukee," plays a return engagement this week. Week of 26, "The Million."

CRESCENT (Lew Parker, mgr.)—The Crescent Stock Co. presents "The Three Twins" this week. Next week, "The Man from Home."

GOTHAM (Pauline H. Boyle, mgr.) — The Gotham Stock Co., in "Bobby Burnit," this week. "The Three Twins" next week.

PAYTON'S (Corse Payton, mgr.)—The Corse Payton Stock Co. present "The City" this week.

PHILLIPS' LYCEUM (Louis Phillips, mgr.)—The Lyceum Stock Co. presents "Anna Karenina" this week.

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ORPHEUM (Frank Kilholz, mgr.)—Bill week of Feb. 19: Emma Carus, Boston Fadettes, Tempest and Sunshine, Charlotte Parry, Kaufman Troupe, Hayes and Johnson, Hilda Hawthorne, and O'Meer Sisters.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 19: Joe Welch, Claude and Fannie Usher, Welsh, Mealy and Montrose, Frank Monell, Bonita and Lew Hearn, Golden Troupe, Ellda Morris, Berton and Stryker, and Charles Leonard Fletcher.

GREENPOINT (Harold Williams, mgr.)—Bill week of 19: Andrew Mack, Chas. Lawlor and Daughters, Hickey's Circus, Mr. and Mrs. Jimmie Barry, Cook and Lorenz, Ward Bros., Great Richards, Gerald Griffin and company.

STAR (H. W. Rogers, mgr.)—Sam Howe's Burlesquers, with O'Divio as an extra attraction, this week. The Robinson Crusoe Girls week of 26.

GAYETY (Louis Kreig, mgr.)—Rose Sydell and her London Belles this week. Week of 26, Painting the Town.

EMPIRE (George McManus, mgr.) — Tom Miner's Bohemians this week. Zallah's Own Show week of 26.

CASINO (Charles Daniels, mgr.)—The Follies of the Day this week. Miner's Bohemians week of 26.

OXFORD (Cyrus Gale, mgr.)—Photoplays and vaudeville.

LIBERTY (Edward Strauss, mgr.)—Vaudeville and motion pictures.

JONES' (M. T. Jones, mgr.)—Vaudeville and photoplays. Program changed Monday and Thursday.

FULTON (Jack Spurrier, mgr.)—Six big vaudeville acts and pictures, changed twice weekly.

FIFTH AVENUE (M. H. Saxe, mgr.)—Vaudeville and pictures.

ROYAL (Marcus Loew, mgr.)—The latest photoplays.

FOLLY (Wm. Fox, mgr.)—Vaudeville and pictures.

GRAND OPERA HOUSE (Wm. Fox, mgr.)—Vaudeville and pictures.

BIJOU (Geo. Schenck, mgr.)—Continuous vaudeville and pictures.

COLUMBIA (A. Sichel, mgr.)—Vaudeville and pictures.

OLYMPIC (Herman Wacke, mgr.)—Six big vaudeville acts and pictures, changed twice weekly.

AMPHION (M. C. Soloman, mgr.)—Pictures and vaudeville.

DE KALB (Leon T. Carpenter, mgr.)—Edna May Spooner Stock Company and vaudeville are proving very popular here.

COMEDY (Wm. Fox, mgr.)—Vaudeville and pictures.

(Continued on page 14.)

OF INTEREST TO MEDICINE MEN.

Proposed Amendment to Law affecting Sale of Drugs.

The Richardson amendment, which has been offered to Congress, includes a provision which, should the same become a law, will put out of business all traveling medicine shows.

Section 8 of the Food and Drugs Act is to be amended as follows, according to a copy published in *The American Druggist and Pharmaceutical Record:*

Section eight as amended shall read as follows:

"Sec. 8. That the term 'misbranded,' as used herein, shall apply to all drugs or articles of food or articles which enter into the composition of food or drugs, the package or label of which shall bear any statement, design, or device regarding such article, or the ingredient or substances contained therein, which shall be false or misleading in any particular, or when represented to the public in any way as having any remedial property, **or if the compounder, manufacturer, or vender thereof is not authorized both under the law of the State or community where the article is produced, manufactured, or offered for sale directly to the consumer, to practice medicine or pharmacy, or both, as the case may be;** or if the label or labels or any advertisement, poster, circular, or otherwise contain any false or misleading claims or representations relative to disease or symptoms of disease, to be read or intended to be read by the laity, which are intended or calculated to produce in the minds of persons reading them or to whom the same may be read, a false impression of the existence of disease in their own bodies, or if any statement or expression of opinion concerning its physiological, therapeutic, nutritive, or remedial property be made or promulgated in any manner so as to deceive or mislead, or which shall receive or tend to deceive the purchaser, or if it be a drug offered for sale to the laity, directly or indirectly, which contains any habit-forming or deleterious ingredients, to wit, acetanilid, antipyrin, acetphenetidin, anesthesin, alcohol, aspirin, alpha and beta eucain, arsenic, barium salts, carbolic acid, caustic hydroxids, chloroform, chloral, cocaine, creosote, cantharides, croton oil, caffein, cannabis, heroin, holocain, hydrocyanic acid, lead salts, morphin, methyl alcohol, mercury salts, novocain, nux vomica, orthoform, phenacetin, the phosphides, theobromin, theophyllin, trional, stovain, strychnine, vernol, yellow phosphorus, cotton root, ergot, pennyroyal, rue savin, tansy, the poisonous alkaloids, all heart depressants or excitants, or any compound or preparation or derivative of any of the foregoing, and to any food or drug product which is falsely branded as to the State, territory or country in which it is manufactured or produced. All these articles or preparations or derivatives shall bear a label containing not only the name by which they are known, but also the names of the parent substances from which they are derived."

Dr. M. Spiegel, the well known lecturer, demonstrator and advertiser, in commenting upon the clause, which provides that the vender must be authorized by the State and by the community to practise medicine or pharmacy, writes in substance as follows:

"The Richardson law is intended to put out of business all medicine men. The law is worthy of your close attention. I would suggest that the formation of an association among medicine men, to protect their interests, would be of great benefit, and I will be pleased to receive any suggestion or help in any way, as I myself would be glad to contribute toward such an organization."

Dr. Spiegel can be addressed at the Hotel Fey, Peoria, Ill.

The law is not likely to pass, as each State has on its statutes laws governing the sales and distributions of medicines, and any act of Congress would tend to interfere with these State rights. Pennsylvania has passed a law practically covering the above point, and it would be necessary for all other States to follow this example, to make this ruling universal.

Motion Picture News.

New Films.

Vitagraph.

"The Chocolate Revolver" (released Feb. 16).—Not a very dangerous weapon, but it proves a very effective one in the hands of a little girl, who is left all alone in her home. Two burglars break into the house and she holds them up with her candy gun, which they mistake for a real one. She notifies the police, who come to her rescue just as her father and mother come home from a reception. The child is commended for her heroism. Posed by Adele De Garde, Mrs. Julia Swayne Gordon, Tefft Johnson and Robert Gaillord.

"The Hobo's Redemption" (released Feb. 17).—By accident, Tom, a poor fellow of a roving disposition, comes in contact with a good samaritan and his daughter, who secures a position for him in a coal mine, where he makes good. He arouses the jealousy of the superintendent. A cave-in occurs at the mine, and at the risk of his own life Tom rescues the superintendent. The young lady who assists Tom in getting a position marries him, and Tom is made superintendent. Posed by Rose Tapley, Robert Gaillord, William Dunn and Harold Wilson.

"The Struggle" (released Feb. 19).—The dominating influence of a stronger mind over a weaker one for good or bad is very powerful. This fact is well brought out in this Vitagraph life portrayal of a young man who is almost hypnotized by the stronger will of a villainous rascal, from which the young man frees himself by the help of his wife, and leads an honest life, making her a happy woman and himself a stronger man. Posed by James Morrison, Zena Kiefe, H. R. Phillips, George Cooper and Tefft Johnson.

"Love of John Ruskin" (released Feb. 20).—Of all strange love affairs, this historic incident in the life of the renowned *litterateur* is the strangest. He surrendered his wife to a friend when he learned that he and she were in love with each other. He not only assented to her marriage with his friend, but acted as best man at their wedding, and remained a friend to them. Posed by Earle Williams, Leo Delany, Helen Gardner and Charles Kent.

"Her Last Shot" (released Feb. 21).—Here is a real Western picture, portraying the pioneer days of Northern Minnesota. A mother, to save her child from the Indians, prefers to slay it. She and the child are both saved by the timely arrival of her husband with assistance, and they put the hostile savages to rout. Posed by Maurice Costello and Mrs. Julia Swayne Gordon.

"Cure for Pokeritis" (released Feb. 23).—John would play poker. His wife cures him by getting her friend, a "Willie Boy," to induce his chums to impersonate policemen and swoop down upon John and his friends. The scheme works all right, and the wives of John and his companions appear upon the scene at the same time as the "police." For fear of disgrace, John and the "poker fiends" swear off and promise to stick close to their own "firesides." Posed by John Bunny, Flora Finch, Charles Eldridge, Harold Wilson, Rose Topley, Leah Baird, Harry Morey, Tom Powers, James Morrison, Will Dunn and Arthur Rossini.

National.

"The Result of a Picnic" (Cricks & Martin).—Tom and Claude are rivals for the hand of fair Annabella. Tom makes the first proposal and Annabella tells him to wait for his reply until to-morrow, and then Claude takes his chance and receives the same answer. Annabella hurries back to the picnickers, for it all happens under the trees of a shady glen, and there she entrusts her secret to Jane, her chum. And Jane and she plan to find out which is the most worthy, and their plan works as follows. Jane flirts with Tom and he is entranced, and is caught in the act of reciprocity by Annabella. Thus Claude wins his loved one, while Tom is set upon by the whole crowd and goes off to sulk in anger.

"The Old Carpenter" (Le Lion).—The old carpenter has reached the period in life when his employer believes him useless and casts him off. He returns to his wife and breaks the sad news, and the next day and for days after he goes on through the streets trying to get work of some kind. He falls beneath the weight of furniture he endeavors to help move and totters under other burdens. Then life seems useless, and he jumps from a bridge into the cool waters below. He is seen and rescued, and a little girl brings about a change in the heart of the old boss and he is taken back, and once more life brightens for the old carpenter.

"Baden Baden" (Meisters).—Few cities of Europe are more famous to the foreign traveler than is Baden Baden, for here it is that thousands journey each year in search of health and recuperation, through the famous baths near the town. It is a beautiful city, composed of wide streets, beautiful buildings of all sorts and descriptions, and has some fine parks that rival any the world over. This film gives the spectator an excellent conception of the place, and is most interesting.

"The Receipt for Rent" (Le Lion).—An artist is ordered out of his poor studio unless he pays his back rent. The irate landlady goes to a police official to evict him. In the interim he takes a dummy and hangs it by the neck to the ceiling, with the feet just touching a chair. The horror and surprise of all is most amusing, and then they take the supposed body to the station house, when the fraud is discovered and the landlady "gets hers."

Nestor.

"Settled Out of Court" (released Feb. 24).—Siiss and Mirandy are happy until the new school teacher comes as a boarder. Mirandy feels slighted, and leaves home intent on getting a divorce. Her lawyer is out of town, so she puts up at one hotel in town. Siiss' efforts to locate her land him in same hotel. A drunk, who has room between them, causes a disturbance, which brings the couple into the hall, when they kiss and make up. The school teacher is forced to move.

"Tightwad Almost Saves a Dollar" (on same reel).—Tightwad upbraids his wife for her so-called extravagance in paying for having ashes removed. He dismisses man and does his own carting. He selects the wrong dump, and is dragged to jail by officer. His wife hears of his plight, and calls in a lawyer, who trims him to tune of eighty dollars, besides the twenty dollar fine he has to pay. Then the tongue-lashing he gets. Well, it is unkind.

"Grand Canyon, Arizona" (on same reel).—Magnificent panoramic views of the Colorado River taken from the end of Bright Angel Trail, and showing the immense and indescribable grandeur of the famous canyons, nature's wonder throughout all ages. A scenic gem of considerable worth.

Champion.

"Sherlocko and Watso" (released Feb. 26).—Sherlocko, the keen-minded sleuth, uncovers a dark and gloomy mystery surrounding the theft of a station lantern with the aid of his never-failing magnifying glass and redoubtable Watso.

"Wrongly Accused" (released Feb. 28).—At a party, a little girl appropriates a pearl necklace for her dolly, and thus causes suspicion to be directed at her older brother. trouble quickly gathers, but is as quickly dispelled.

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Essanay.

"A Western Kimona" (released Feb. 24).—Bessie King and "Alkali" get hooked up. A year later a son has "Alkali" doing Marathons during the night. A newspaper article alarms the community by telling of a new disease, called "kimonitis," so, consequently, when "Alkali" finds a note in which his wife says she is going to town to have her kimona cut out, he rides wildly into town in a hand-car, meets his wife, who says she has her kimona in a box under her arm. On reaching home he is surprised to find it is only a calico affair, and his ride was in vain.

"Positive Proof" (released Feb. 27).—Tom is fired for being drunk. He swears revenge on the boss and buys a gun, goes to his boss' house, and, gaining admittance, confronts him in his library, in a tower of rage, but is restrained by boss, who cautions him to think of family. He is promised work if he swears off drink. Later the boss wounds himself while cleaning a revolver. Tom is suspected of the shooting, and is brought to the boss' bedside, where all is straightened out by showing Tom's gun has not been discharged and the boss explaining. Later he signs the pledge and is put in a good position.

New Theatre for Youngstown.

The new Dome Theatre, at West Federal and Hazel streets, Youngstown, O., is now assured. The new theatre will be erected for C. W. Deibel and Emil J. Renner, who control the lease on the Dome Theatre. The building will be at least three stories high. In the front there will be three store-rooms and the lobby or theatre entrance, where the present Dome Theatorium is now located. The lot on which the building will stand is 70 feet front on West Federal Street, and 150 on North Hazel Street. The store-rooms and lobby will be fifty-five feet deep, and back of them will be the theatre, which will be twenty-five feet high. The theatre will be 70 feet wide and 95 feet deep, and will seat 1,000 people. The upper stories of the building and the plans for them are tentative, as it may be decided to make the building more than three stories high.

C. and J. Deibel will erect the building. It will be of fireproof construction throughout. The auditorium will be lavishly decorated, and when completed the new Dome will be one of the handsomest theatres in this section. It will be under the management of Deibel & Renner, whose policy will be the very newest and best photoplays and musical features. The building proper will be built of brick. The plans were prepared by Kling and Zenk. It is expected that work will start on the new theatre building by April 1, so that the house will be ready for opening early in the following Fall.

American Films Desired Abroad.

A business firm in the Near East writes one of the commercial agents of the Department of Commerce and Labor that moving pictures are very popular at present in certain sections of the Near East. This firm would like to get in touch with persons willing to establish theatres in that section, or with manufacturers of moving picture films who would be willing to rent their films to already established theatres.

Those desiring further information on the subject should address the Department of Commerce and Labor, at Washington, D. C.

Fire Starts Panic.

A film in a motion picture house at 7415 Fifth Avenue, Brooklyn, N. Y., caught fire on Sunday night, Feb. 18, when a small audience were looking at the pictures. At the first word of fire the audience rushed for the exits, and a small girl was injured in the crush.

Richard Scott, the picture operator, stuck to his post and tried to put out the fire, and was badly burned about the face and hands and had to be treated by a physician.

Motion Pictures in Schools.

City Superintendent of Schools for New York City, Dr. William H. Maxwell, has made an urgent demand upon the Board of Education that it establish at least one hundred free moving picture shows in the public schools, principally to protect the morals of the school children. In his opinion moving pictures could be made educational as well as entertaining.

THE MOTION PICTURE EXHIBITORS ASSOCIATION OF GREATER NEW YORK, Incorporated, through their chairman of their membership committee, Joseph F. Confal, announce that in the near future the association will hold a banquet, the object of which will be to increase their membership. If this dinner is anywhere near as good as the late ball, don't miss it, if you get a chance to go.

WALTER KINGSLEY, well known in amusement circles on Broadway, is now handling the publicity of the French-American Film Co., who will shortly release Sarah Bernhardt, in "Camille," showing this wonderful actress for the first time in motion pictures.

C. B. HOADLEY, for some time connected with the Imp Company as publicity man, is now with the Champion Film Co.

THE AJAX MOTION PICTURE Co. announce that Mr. Hughes has resigned as publicity man for the company.

GOLDSTEIN BROS.' AMUSEMENT Co. plan to open their new houses in Northampton, Mass., with vaudeville and moving pictures Feb. 22.

WEDNESDAY NIGHT is amateur night at the Globe, Springfield, Mass.

A LARGER PER CENT. of the moving picture houses in Springfield, Mass., gave their Monday proceeds, Feb. 19, toward the Lawrence strike fund.

SPRINGFIELD, MASS., boasts of five moving picture supply houses.

(Continued on pages 10, 11 and 26.)

EUGENE M. PURKISS, who advertises in this issue, will prolong his stay at Parker, S. D., until March 4, and can be addressed there up to that date.

NEW YORK CLIPPER,

Gentlemen: It is with great pleasure that we take this opportunity of expressing our satisfaction with the results derived from our ad. in THE CLIPPER of Jan. 27. The one insertion brought over three hundred responses from the most desirable professional and trade people.

We have no hesitancy in saying that at least 25 per cent. of the sudden demand which has developed for "That Military Rag," is due to THE CLIPPER ad.

It is with the greatest pleasure that we acclaim THE CLIPPER THE professional advertising medium of the country.

MUSICIANS' MUSIC PUBLISHING CO.
1367 Broadway, New York.

GEORGE FULLER GOLDEN DEAD.

FOUNDER OF WHITE RATS PASSES AWAY.

George Fuller Golden, one of the best known vaudeville performers in the world, is dead at Los Angeles, Cal.

Mr. Golden was a natural humorist, and won his way to the top of his chosen profession by merit alone. For years he was a vaudeville headliner, and many a present day theatregoers remember the merry quips with which his monologue was invariably filled.

As the founder and first president of the White Rats Association, he became internationally known, and his work for that organization will never be forgotten by his confreres.

Always of a genial disposition, his friends were legion, and even when the dread disease from which he died, forced him to give up active stage work, he continued to furnish laughs for his fellow professionals by his writings.

An account of his career will be found in Deaths in the Profession, in this issue.

THE NATIONAL VAUDEVILLE CONVENTION.

The best meeting in the history of the National Vaudeville Association was that held at the McLure House, Wheeling, W. Va., on Feb. 14. The meeting was an enthusiastic one and the best attended since the association was organized.

All reports made at the business session showed the association in the best of financial condition, with a long and prosperous life to be looked forward to. Among the many business matters discussed, of interest to probably two thousand artists playing over the Sun time, which embraces the theatres of the National Association, was the taking of the the Western Vaudeville Association. This move has been considered for some time, but even as yet there has been nothing done in the matter other than the mere discussion of plans and means of combining with the Western Association.

Another topic of interest was the "play or pay" contracts demanded by the artists. These contracts protect the player, as, if booked, he secures his pay even if the management of the theatre does not play him. However, a clause is in the contract which gives the management the right to refuse to play an artist if he is intoxicated, abusive, disagreeable, or does not present a "clean" act. The vaudeville men at the meeting were unanimously in favor of the contract, which goes into effect next year.

PLAN NEW THEATRE.

Cols. John H. and James P. Whallen, who went to New York to attend a meeting of the Empire Circuit, to which the Buckingham Theatre belongs, are considering plans for a new vaudeville and picture house in Louisville, Ky. The new theatre will rise on a site near their Buckingham Theatre. The theatre will be one of the handsomest in that city.

FOX BOOKINGS.

FEB. 19-21.

CITY (New York).—"The Loop Hole," Thomas Higgins and company, Musical Stoddards, Capt. Powers and company, Carroll Chatman and Kearney, Annie Kent, Connell and Rene, and Ed. Linderman.

NEMO (New York).—May Waldron and company, Brown and Wilson, Bernard and Roberts, Wally Trio, Valerie Sisters, and Mack and Vincent.

WASHINGTON (New York).—Collier Sisters, Prosit Trio, Williams and Culver, De Alma and Mae, and Charlotte Meyer.

STAR (New York).—Madden, Nugent and company, Tascott and Tascott, Powers Trio, Visoecia Bros., White Bros. and Sister, and Mardie La Mont.

GOTHAM (New York).—Bobby Leonard and company, Sherman and McNaughton, Von Hampton and Josslyn, Eckert and Berg, Lytell Bros., and Piotti.

RIVERSIDE (New York).—Edith Townsend and company, Russell and Church, McDonald and Kenny, Mrye and Thompson, Richards and Thompson, and Countess Leontine.

GRAND OPERA HOUSE (Brooklyn, N. Y.)—"The Getaway," Mack and Clancy Twins, Keeler and Don, Pike and Callane, Brighton Trio, and Armado.

FOLLY (Brooklyn, N. Y.)—J. J. Morrison and company, Rose Four, Goodwin Bros., Lewis and Chapin, Royal Hinode Japs, and R. H. Moore.

COMEDY (Brooklyn, N. Y.)—Pauline Fielding and company, Miller Musical Duo, Fennell and Tyson, Baker and Doyle, Imperial Comedy Four, and Yvette Rugel.

WASHINGTON (Newark, N. J.)—Hall and Stafford, Locke and Linder, Baker and De Vor Trio, Gray Trio, the Winstanleys, and William Dick.

GRAND OPERA HOUSE (New Haven, Conn.)—Charles Howe and company, United Trio, Billie and Maude Keller, Smith Sisters, Page and Wilton, and Great Nichols.

LOEW TREASURER MARRIES.

Walter S. Russell, the genial treasurer at Marcus Loew's National Theatre, in the Bronx, New York, was married on Feb. 19 to Corinne Pendleton, a member of "The Follies of 1909" company, in Chicago. After a few days' honeymooning Mr. Russell's smiling face will again be seen in the box office.

THEATRE COMPLETED.

The Majestic Theatre, in Nashville, Tenn., has now been completed, and will shortly open to the public. The house is owned by A. N. Johnson, a leading negro theatrical man of the South, and will cater to colored folks only.

NEW ORLEANS MARDI GRAS OPEN.

Rex, king of the 1912 Mardi Gras Carnival, arrived in New Orleans, La., at noon, Feb. 19, aboard the royal yacht, Stranger. A military escort accompanied him to the City Hall where he received the gold "keys of the city" from Mayor Behrman. The annual parade took place Feb. 20.

A NEW SONG HIT.

"Just Because It's You," composed by Edgar Ruff, and published by the Clarice Manning Pub. Co., is being featured by several headliners.

ELK NEWS.

BROOKLYN'S MINSTREL SHOW.

GEO. BOTSFORD PUTS ONE OVER.

To George Botsford is due a great deal of credit in developing the talent, latent in the ranks of the Brooklyn boys. When the curtain rose on Wednesday on the black circle, with eighty-one of the Elks arranged in four rows, George took a hold of them with his mesmerizing baton and kept them together in solos and choruses throughout the entire lengthy program. He also had the orchestra well in hand, and made them catch up and hesitate at the right places to everybody's satisfaction, with excellent result. There was not a stage wait, and everybody did their very best. The stage was under the direction of Walter L. Ackerman.

Five sets of interlocutors and end men were used up in the following order:

END MEN:	INTERLOCUTORS:	END MEN:
Al. Geering	W. A. Merrick	C. F. Donnelly
J. A. Dunne	J. J. McDermott	H. B. Horn
M. Hayes	W. B. Lindsay	H. Williams
J. H. Becker	E. S. McGrath	P. Rising
G. Patti	E. P. Ransom	J. McKenna

The first part had the following program:

PROLOGUE—Exalted Ruler Albert T. Brophy
Opening Chorus (Original)........Company
"Honeymoon Love"........Chas. F. Donnelly
"If All My Dreams Were Made of Gold,"
George Reynolds
"Ragging the Old Vienna Roll"...Al. Geering
"Moonlight Bay"............Chas. Dougherty
"Rum Tum Tiddle"..........James A. Dunne
"Good-Bye, My Love"........James J. Byrne
"You Wouldn't Know the Old Place Now,"
Harry Williams
"When I Was Twenty-one"......Harry Henry
"Gaby Glide"...................Maury Hayes
"Here's to the Friend in Stormy Weather,"
Robert Jones
"Skeleton Rag"...........Rising and Becker
"I Like Music With My Meals"..Joe McKenna
"That's Why Columbus Landed Over Here,"
Greg Patti

FINALE.

Interpolated dancing by J. Rorke and F. B. McMahon.

PART TWO.

A travesty on conditions at the lodge clubhouse, 123 Schermerhorn Street, entitled

"HELLO BILL."

Book and lyrics by Jean C. Havez. Music by George Botsford.

THE CAST.

Ed McGrath (Gold Seals)......Ed. McGrath
Jack McDermott ("Give Me Credit, Boys"),
Jack McDermott
Billy Lindsay................Wm. B. Lindsay
Otto Blotz...................Charles Weber
"Bill" Wise........................Wm. Wise
Greg Patti (Old Man's Home)....Greg Patti
Jimmy Dunne (Baseball Team),
James A. Dunne
Big Jim (Waiters' Trust)..Joseph McKenna
Mike (club nuisance)............Jack Osten
Jo Kerr (some member).........Joseph Kerr
F. C. Reynolds (rest of members),
F. C. Reynolds
Joe Linder (Land of Harmony)...Joe Linder

Time—A warm evening in early Summer.

Scene I—Exterior of the club on Schermerhorn Street.

Scene II—Interior of the club on lodge night.

The double sextette was a howl, the "ladies" being especially coy and graceful. The clubroom scene, with special drop, was a big hit.

MUSICAL NUMBERS.

SCENE I.—"On Schermerhorn Street," Company. Double Sextette—Members: L. H. Goddard, J. A. Kerr, R. A. Luttrell, B. F. Raabe, F. C. Reynolds, J. I. O'Loughlin. Girls: W. F. Spencer, E. C. Hammer, F. B. McMahon, S. Robinson, J. L. Menhinnick, Chas. Dougherty.

SCENE II.—Waiters' Chorus by Messrs. Jos. Robertson, Jim Bishop, Jack Rorke, C. F. Donnelly, A. A. Mathews, Jo. Collins, and "Big Jim." "Brophy," James Dunne; Violin Solo, Leon Springer.

SONGS by Johnnie Carroll, Frank J. Corbett, Richard V. Mooney, Fred Wolcot, and Harry Jolson. 11 O'Clock Toast, Thomas J. Moore; "Auld Lang Syne," Company.

FINALE.

The big auditorium was completely filled, the entire house being sold out, and the entire affair was one huge success, and the minstrel committee, including: P. E. R. Edward S. McGrath, Joseph H. Becker, James J. Byrne, Walter L. Ackerman, Harry Breen, Al. Geering, Daniel A. McCann, Charles S. Devoy, James A. Dunne, Greg Patti, Leo. Bennett, Eugene F. Moran, Louis P. O'Donnell, secretary; Frank J. Collins, treasurer; Thos. J. Moore, chairman, with Exalted Ruler Brophy's backing, deserve a lot of credit.

The following members took part in the performance: Ayers, B. H.; Baruch, Edward; Bayer, Otto F.; Bishop, J. G.; Bristol, D. M.; Brock, M. L.; Brown, Geo. B.; Bonnett, C.; Collins, J. A.; Conners, J. F.; Cronin, W. J.; Chaw, J. W.; Donohue, W. J. A.; Driscoll, George; Davidson, D.; Dugan, J.; Emens, John; Enright, Dan; Franken, H. G.; Friedman, Barney; Gerson, Bert; Grunbok, W.; Goddard, L. H.; Gangel, J. C.; Griffith, Chas. F.; Harris, R. B.; Havens, C. E.; Hammer, E. C.; Henry, Dave; Hallowell, J. H.; Hamilton, W. H.; Johnnie Carroll; Jones, T. W.; Kerr, Joe. A.; Kirwan, James J.; Kramer, H.; Keating, J. E.; Langan, John; Luttrell, R. A.; Looney, I. E.; Manneck, J. A.; Martin, J. H.; Mathews, A. A.; McCabe, J. J.; McCadden, Wm.; McGowan, J. J.; McMahon, Eugene W.; Menhinnick, J. L.; Milliken, W. S.; Mulhearn, J. J.; Nienstadt, J. Henry; O'Brien, S. P.; O'Connell, V. E.; O'Connell, P. E.; O'Donnell, J. I.; O'Loughlin, J. I.; O'Neill, Francis; O'Reilly, J. J.; Osten, Jack; Patri, J. C.; Robertson, Jos.; Reynolds, F. C.; Robinson, Si; Robbins, H. B.; Raabe, B. F.; Russell, J. J.; Ruth, David C.; Ryan, F. J.; Rubino, Geo. C.; Saler, P.; Schirmer, Wm.; Scrivens, C. J.; Simmons, J.; Spencer, W. F.; Stiles, A. D.; Swane, Harry; Treloar, C. E.; Turner, Fred.; Weingard, A. W.; Walsh, James J.

No. 1 Dinner.

The second big event of the week in local Elkdom came to pass Feb. 17. when Grand Exalted Ruler John P. Sullivan, of New Orleans, was entertained at dinner in the ballroom of the big clubhouse by No. 1.

Exalted Ruler Edward J. Shalvey greeted Mr. Sullivan, who responded in his characteristic manner, in that resonant oratory which once heard is never forgotten. George B. Chamberlain, ex-senator and ex-governor, delivered an address, as did Governor Tener, P. G. E. R.; the Hon. A. O. Stanley, of Frankfort, Ky., and John A. Hennessy, of No. 22.

Arthur C. Moreland acted as toastmaster. The committee in charge of the dinner was: G. M. Hurlbert, Jos. Vanderbank, Frank Kane and L. T. McCurdy. Rhinelander Waldo was at the head of the reception committee.

All of the prominent Elks of the country were represented, among them: Garry Herrmann, of Cincinnati; J. T. Fanning, of Indianapolis; Robert W. Brown, of Louisville; Wm. J. O'Brien, of Baltimore; Judge Melvin, of California; Judge Fisher, and many members of No. 1, including judges, assemblymen, commissioners, senators, and other prominent public men. A novel Elk clock souvenir was distributed to the diners.

CHESTER A. KEYES, manager and proprietor of the Keyes Sisters Stock Co., was initiated in the B. P. O. Elks, Lodge No. 730, Norwalk, O., on Feb. 10. After the meeting a banquet was enjoyed by the members present. Mr. Keyes is quite a favorite here, as this was his former home.

EVANOLA CREAM "BOOST" No. 115
MISS NELLETTA BURKE.
Gentlemen: I do like EVANOLA CREAM because it removes "make-up" readily. It prevents any irritation after removing "make-up," and it is also an excellent massage Cream.
(Signed) NELLETTA BURKE.
YOU WILL BE A BOOSTER, TOO, ONCE YOU TRY IT.
Send 75c. for big theatrical can, and tell us how you like it. EVANOLA is the Standard Theatrical Cream for removing make-up. Contains no wax or paraffine; won't grow hair; leaves skin soft and velvety. Most economical to use. A. P. STEVENS CO., 18 Astor Pl., N.Y.

Buttling Monument Unveiled.

A serious event was the third in the order provided for the week, namely, the tribute to the order of P. E. R. Wm. J. Buttling, of Brooklyn, N. Y., who died last Spring. The splendid monument erected by Brooklyn Lodge of Elks over his grave in Holy Cross Cemetery was unveiled Sunday afternoon, Feb. 18. It consists of a wide marble stone, from its centre rising a circular column to considerable height. The base bears the name and an inscription exemplary of the high esteem in which he was held by his brother Elks.

The Rev. Thos. P. Horan, rector of the Church of St. Ann, offered the prayer, and the dedicatory address was made by Exalted Ruler Albert T. Brophy, of Brooklyn. Grand Exalted Ruler Sullivan, a friend and admirer of the late brother, also delivered an address. The double quartet sang, and a wreath was placed on the stone. Most of the prominent Elk visitors and a great many of the Brooklyn members, including nearly all the prominent public men, attended the ceremonies.

The Brooklyn Dinner.

John P. Sullivan was further honored by a dinner given him Monday, Feb. 19, by the Brooklyn Lodge, which was among the most enthusiastic supporters at the convention and election at Atlantic City last July. It was a repetition of the celebration in New York, and all of the prominent visiting Elks were well entertained by the boys of 22.

Chas. W. Tumblinson Dead.

Chas. W. Tumblinson, superintendent of the Elks' Home at Bedford City, Va., died Feb. 8 at 6 P. M.

JOHN P. HOGAN, who has been missed at the big front door of the clubhouse in New York, is back again with the happy smile and the glad hand for all Elks.

SAN FRANCISCO.

Special dispatch to THE NEW YORK CLIPPER.

EXTRA matinees at all theatres Thursday, Feb. 22.

ATTRACTIONS for week commencing Sunday, 18.

COLUMBIA.—Beginning 19, the second and last week of "Madame Sherry."

CORT.—Beginning 18, "The Deep Purple."

SAVOY.—Beginning matinee 18, "Graustark."

ALCAZAR.—Beginning 19, "Brewster's Millions."

ORPHEUM.—Beginning Sunday matinee, 18, the bill includes: Ponchot's Flying Ballet, Ida O'Day and company, Julius Tannen, Eunice Burnham and Charlotte Greenwood, Walter Hampden and company, Miss Norton and Paul Nicholson, Millott's Models, and daylight motion pictures.

EMPRESS.—Beginning Sunday matinee, 18, the bill includes: Ollie Young and April, Mr. and Mrs. J. J. Dowling, Georgia, Carlisle's dogs and ponies, Caine and Odom, Metsetti Troupe, and twilight pictures.

PANTAGES'.—Bill opening Sunday matinee, 18: Pawitt, O'Rilla, Barhee company, Flynn and McLaughlin, International Grand Opera Co., the Abreu Family, Murray and Vincent, Graham's rats and cats, and Sunlight pictures.

NOTE.—The San Francisco Orchestra gave its fifth symphony concert Friday afternoon, 16, in the Cort Theatre.

Summer Parks and Fairs

Apply for Charter.

Application has been made to the Pennsylvania State authorities for a charter for the Point Breeze Park, which will take over from the Keystone Realty Co. the old Point Breeze racing track, on Penrose Ferry Road, Philadelphia, and convert it into a huge amusement resort similar to Luna Park and Dreamland, at Coney Island. The old track, which comprises sixty-five acres, was acquired for $115,000, and it is understood that upwards of $250,000 will be expended in the construction of the various amusement devices which will be located there. Two lines of trolleys, as well as the Baltimore & Ohio Railroad, run close to the track, which will only be about thirty minutes' ride from the centre of the city. The incorporators of the company are Thomas J. Ryan and Charles P. Donnelly, the Democratic leaders of Philadelphia.

Washington Park Leased.

Washington Park, the big resort on the Delaware River, below Philadelphia, has been leased for next season by the creditors of the estate of the late Wm. J. Thompson, to the Washington Park Amusement and Transportation Co., which conducted the resort last Summer. The lease is for the season beginning March 1 and ending Sept. 15, for which the sum of $4,000 will be paid. The lessees also agree to expend $5,000 in improvements there.

THE CONEY ISLAND PURVEYING Co., of New York, having purchased Seaside Park, at Old Orchard, are planning to open a veritable Coney Isle Jr., with all that goes with it, about May 30.

CARR'S VISIT POSTPONED INDEFINITELY.

J. Comyns Carr, the distinguished English critic and playwright, who made the adaptation of "Oliver Twist," to be used in the Dickens centenary celebration production of that play at the New Amsterdam Theatre, next Monday, did not sail for America last Saturday, as had been anticipated. A letter received by Liebler & Co., who are making the production with a notable cast, explains that he has found it impossible to take the month's holiday he had looked forward to. Mr. Carr is on the choosing committee at Covent Garden, working on a novelization of Mason's "Four Feathers," and staging Sir Herbert Tree's production of "Othello." He has never visited America.

A RUSH JOB.

By day and by night the drilling, hauling, blasting and digging to clear the site for the new Palace Theatre, on Forty-seventh Street, New York, is being pushed to completion, and from present appearances the foundation will be laid in a few days.

MOTION PICTURE NEWS

AMONG THE M. P. THEATRES THROUGHOUT THE COUNTRY.

Hamilton, Can.

SAVOY.—Merrick Street, with illustrated songs (V. King, mgr.)

PRINCESS.—James Street, North, with vaudeville. (J. Swannick, mgr.)

RED MILL.—James Street, North, with vaudeville (J. C. Belmont, mgr.)

UNIQUE.—Market Square (J. Stewart, mgr.)

CRYSTAL.—King Street, East, with vaudeville (J. Carn, mgr.)

GAYETY.—King Street, East (F. Rodgers, mgr.)

Mansfield, O.

ARRAS (William Georgiu, owner and mgr.)
ALVIN (Crouse & Kunze, owners and mgrs.)
ARBOR (Crouse & Kunze, owners and mgrs.)
GRAND (Rusk Bros., owners and mgrs.)
ROYAL (P. K. Peters, owner and mgr.)
STAR.

Carbondale, Pa.

PEOPLE'S (Louis Matnie, mgr.)—19 S. Main Street.

IDEAL (L. A. Farrell, mgr.)—35 S. Main Street.

GEM (Alphonso Sirrianni, mgr.)—61 S. Main Street.

SAVOY (Bennie Benson, mgr.)—60 S. Main Street.

FAMILY (L. C. Carman, mgr.)—Main Street and Seventh Avenue.

Jackson, Mich.

CROWN (C. A. Kuhlman, mgr.)
THE BON TON (Wm Carroll, mgr.)
TEMPLE (Mr. Reider, mgr.)
IDEAL (J. B. Towner Jr., mgr.)
ALL HAVE daily changes in films.

Lowell, Mass.

(PICTURE THEATRES.)

COLONIAL, 84 Middlesex Street (Arbach & Knapp, mgrs.)

SCENIC, 54 Middlesex Street (Michael Murray, mgr.)

ALHAMBRA, 230 Central Street (Elmer E. Ellsworth, mgr.)

VOYONS, 248 Central Street (Jos. Kittredge, mgr.)

JEWELL, 488 Merk Street (Chas. Topljan, mgr.)

STAR CASINO, 390 Merk Street (Elmer E. Ellsworth, mgr.)

PASTIME, 382 Merk Street (Caron Kelll, mgr.)

(VAUDEVILLE AND PICTURE HOUSES.)

MERRIMACK SQUARE, Paige Street (James Carroll, mgr.)

ACADEMY OF MUSIC (Dutton Street (Wm. T. Howley, mgr.)

B. F. KEITH'S, Bridge Street (Will H. Stevens, mgr.)

THE COLONIAL, which opened last September, under management of Carl Mickelfeldter, is now run by Messrs. Arbach & Knapp. This is the largest and most comfortable picture theatre in the city.

THE PASTIME, owned by Wright Whiteley for last two years, was sold last week to Caron Keill.

TOM MAGUIRE, pianist at Colonial, has left to go to Hathaway's Theatre.

MARGARET TIGHE, pianist, is now at the Colonial, having left the Pastime.

AL WESTON, soloist at Voyons, his been replaced by Mr. Bayles and sister.

Lima, O.

STAR.—Pictures (J. H. Smith & L. H. Cunningham, owners), 22 Public Square.

DREAMLAND.—Pictures (W. B. Gandy, owner), 8 Public Square.

EMPIRE.—Pictures (H. B. Hoffman, owner), 71 Public Square.

ROYAL.—Pictures (Dupois & Dupois, owners), 60 Public Square.

LIMA.—Pictures (S. M. Osbun, owner), Public Square.

ORPHEUM.—Vaudeville and pictures (W. G. Williams, mgr).

LYRIC.—Drama and pictures (Berger & Doyle, props.), N. Main Street.

AUDITORIUM.—Dancing and pictures (Connell, Toy & Durnbaugh, props), N. Eliz. Street.

Logansport, Ind.

ARK (Wm. H. Lindsay, mgr.)—326 Broadway. Pictures changed daily.

GRAND (Earl Rife, mgr.)—312 Market Street. Pictures changed daily.

TOKYO (E. W. Lockman, mgr.)—308 Market Street. Pictures changed daily.

COZY (Harry B. Elliott, mgr.)—320 Third Street. Pictures changed daily. Feature film, "War On the Plains," March 1.

CRYSTAL (Thos. Hardy, mgr.)—216 Market Street. Feature films only are presented at this theatre. "Temptations of a Large City" Feb. 19, 20.

No Sunday performances are given in this city.

Florence Discher, singer, at the Cozy, has resigned, to accept a like position in a Chicago theatre.

Manager Rife, of the Grand, has tendered the use of his theatre to the Boy Scouts for one day, the proceeds to go towards providing equipment.

Racine, Wis.

AMUSE (B. E. Roberts, mgr.)—308 Main Street. Three reels of films shown, change made daily.

GEM (C. W. Christianson, mgr.)—John Webber, operator; 236 Main Street. Three reels of film shown, change made daily.

CASINO (Dennis P. Long, mgr.)—Frank Long, operator; 548 State Street. Three reels of film shown, change made daily.

LYRIC (Ed. Davidson, mgr.)—Bert Soens, operator; 413 Main Street. Three reels of film shown, change made daily.

ORPHEUM (B. K. Baldwin, mgr.)—A. A. Baldwin, operator; 520 College Avenue. Three rolls of film shown. Change made daily.

GRAND (J. T. Bartlett, mgr.)—R. J. Grosnker, operator; Junction Avenue. Four rolls of film shown. Changes made daily.

MAJESTIC (Chas. Pacill, mgr.)—Washington Avenue. Three rolls of film shown. Change made daily, and twice on Sundays.

BIJOU (F. B. Stafford, mgr.)—David Semmes, operator; Main Street. One roll of film before and after each performance. Change twice a week.

THE LYRIC is being remodeled, and $1,500 spent in decorating, etc. It will re-open Feb. 21, and be a handsome place of amusement.

THE NEW BATE, now in the course of construction, and which is expected to open in April, will be devoted to vaudeville, with film shown before and after each performance.

Utica, N. Y.

GEM (L. H. Chapman, mgr.)—Pictures are changed daily, and the Independent films are used. This is a new theatre and is drawing well.

ALLHAMBRA (Henry Lux, mgr.)—This theatre has been remodeled and made much larger, and now accommodates over a thousand people. The pictures are changed daily. The Vitagraph and other films are used.

ORPHEUM (Ford Anderson, mgr.)—The pictures are changed daily, and song selections are a part of the program.

SHUBERT. (W. D. Fitzgerald, mgr.)—Pictures are used here after the vaudeville performance, and are changed twice a week.

HIPPODROME (M. F. Clancy, mgr.)—Motion pictures and vaudeville acts comprise the bill. The pictures are changed twice a week, and the Independent films are used.

Taunton, Mass.

MUSIC HALL (Wm. R. Harrington, mgr.)—Seats 1,000. Runs three reels daily and changes twice a week. Runs feature pictures occasionally, and has two singers for illustrated songs.

STAR (Leonard Bros., mgrs.)—Seats 800. Runs three reels daily and changes twice a week. Uses feature pictures and two singers for illustrated songs.

CASINO (Donovan & Walker, mgrs.)—Seats 800. Runs three reels daily and changes twice a week. Uses feature pictures and two singers for the illustrated songs.

CASINO, Whittenton (Donovan & Walker, mgrs.)—Seats 600 and changes twice a week. Uses three reels daily, and has local singers for illustrated songs.

NICKEL, Whittenton (Frank Gallant, mgr.)—Seats 400, uses three reels and illustrated songs.

COLUMBIA (Napoleon Chartier, mgr.)—Seats 350, uses three reels, changes twice a week, has two singers, and uses feature pictures.

Lawrence, Mass.

COSMOPOLITAN, Newbury Street (Frank Boschitti, mgr. and operator).—Four reels, three changes each week. Uses Independent films.

PASTIME, Essex Street (Chas. E. Saunders, mgr.)—Amor Morin and assistant, operators. Two machines, five reels, three changes each week. Uses Independent films.

MARQUISEE, Essex Street (Henry Morton, mgr.)—Fred Wiley and assistant, operators. Four reels, three changes each week. Independent films used.

PREMIER, Essex Street (N. Demarra, mgr.)—Fred Demarra, operator. Four reels, three changes each week. Licensed films used.

VICTORIA, Broadway (C. H. Williams, mgr.)—James Frisello and Joe Lee, operators. Two machines, four reels, three changes each week. Imported films as special features. Independent films regular offering.

BROADWAY, Broadway (W. E. Spragg, mgr.)—John Lyons, operator. Two machines, four reels, three changes each week. Licensed films used.

NICKEL, Lawrence Street (John R. Oldfield, mgr.)—H. Delmore, operator. Three reels, three changes each week. Licensed films used.

Portland, Me.

B. F. KEITH (James E. Moore, mgr.)—Two or three pictures shown each performance, in conjunction with the eight vaudeville acts, changed during the week. "Pathe's Weekly" featured.

NEW PORTLAND (James W. Greely, mgr.)—Two or three pictures shown each performance, in conjunction with five vaudeville acts, changed during the week. Independent films.

CASCO (M. C. Blumenberg, mgr.)—Regular picture house. Four or five pictures, with "Pathe's Wekely" featured. Continues 1 to 10.30 P. M. daily, with vocalists and orchestra. Change Monday, Wednesday, Friday. Regular films.

CONGRESS (F. Earle Bishop, mgr.)—Four pictures shown each performance, changed during the week, in conjunction with a season of vaudeville, stock, vocalists and orchestra.

BIG NICKEL (Gray & McDonough, mgrs.)—Several pictures shown each performance. Continues 1 to 10.30 P. M., with vocalists, piano and traps. Independent films. "Dr. Jekyll and Mr. Hyde" and "East Lynne" features week of 12-17 Changed Monday, Wednesday, Friday.

Lynn, Mass.

OLYMPIA (A. E. Lord, mgr.), one of the largest moving picture theatres in the country, is located in this city. It has a seating capacity of 3,200. Its policy is three shows daily, changing its program Sundays, Mondays and Thursdays—four rolls of pictures and eight vaudeville acts. This house uses the licensed films, and Roy Lane is the chief operator. This city is enthusiastic over moving pictures, and full houses can be found most any day.

DREAMLAND THEATRE also uses the licensed films, twelve reels a week, and Henry J. Pote and Harry Waite are in the operating room. Dick Henderson is the singer.

THE COMIQUE uses twelve reels of licensed films, and the operator is Chas. J. Sowdon. M. Mark is the manager, and Albert L. Newhall is the resident manager. The shows are changed three times each week.

THE PASTIME picture machine is operated by Gordon Holmes, and Manager E. A. Loud reports a fine business. The house is located in the Western section of the city.

THE CENTRAL SQUARE THEATRE uses the Independent film service, and shows pictures only on Sunday evenings, as comic opera is on during the week. Col. Willard G. Stanton is the manager.

THERE is some indication that a new theatre may be erected here the coming Summer, but at this time its policy is not known, but rumor says it is for straight vaudeville.

PHILADELPHIA M. P. NEWS.

The latest thing in the moving picture industry, in Philadelphia, is the formation of an organization to be known as the Associated Scenario Writers of America. The application for a charter for the organization states that the object is to foster and promote the interests of scenario writers, or those engaged in the production of manuscripts of moving pictures and photoplays. The identity of those who are applying for the charter has not yet been announced.

A group of buildings formerly used as a pork packing plant at the Southwest corner of Forty-second Street and Lancaster Avenue, has been purchased by Mrs. Jennie Effinger, who announces that she will improve the site by the erection of a big vaudeville and moving picture theatre, to cost $100,000. The lot measures 65 by 170 feet. Plans for the theatre will be designed by the John D. Allen Co.

Members of the Exhibitors' League of Pennsylvania, consisting of managers of moving picture houses in Philadelphia, have asked for a conference with Director of Public Safety Porter, in relation to a proposed ordinance restricting the attendance of children at moving picture shows. The proposed law provides that children under sixteen years of age shall not be allowed to visit shows during school hours or after 9 P. M., unless accompanied by an adult. Members of the league think that the age limit of sixteen is too high, and will endeavor to have the limit apply to children fourteen years and under.

Director of Public Safety Porter is also having an investigation made in order to ascertain if it is possible to compel managers of picture shows to have the auditoriums illuminated while pictures are being shown. If such a thing is possible, the directors assert that one of the principal objections to moving picture shows could be eliminated.

Jumps From Bridge.

To furnish thrills in a moving picture play Walter R. Law, a steeplejack, leaped from the Brooklyn Bridge on Feb. 16, to the icy waters below. Law was escaping from an imaginary villain and used a parachute in his descent. He was unhurt, being picked up by a tug after hitting the water.

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Her American Tours Have Netted Millions. The French-American Film Company Has Achieved the Crowning Glory of

Motion Picture Play Photography

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"CAMILLE"

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Bernhardt and Dumas Made Immortal Together

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French-American Film Co. 420 TIMES BUILDING
NEW YORK

CINCINNATI'S PICTURE SHOWS.

Four Regular Theatres Now Given Wholly to Film Plays.

The waiting crowds that fill the lobbies of such down town picture houses as the Family, Gayety, Bijou, Pastime, Sun, Alhambra, Lubin's and Colonial, all within a few blocks of Fountain Square, show where some of the former Cincinnati theatre filling audiences have gone. The picture shows are doing finely.

The Century, Heuck's Opera House and Lyceum are theatres which have surrendered wholly to the film plays and vocalists.

Motion Pictures in Church.

Plans were filed last week by S. Agia for the making over of the interior of the old Emanuel Baptist Church, on the West side of Suffolk Street, New York City, 100 feet North of Grand Street, into a moving picture and vaudeville house, at cost of $16,000. Jacob Fisher is the architect.

Would Bar Sunday Shows.

Senator Stephen J. Stillwell offered a bill at Albany, N. Y., on Feb. 16, to forbid vaudeville performances and picture shows in New York on Sunday. The bill makes it a misdemeanor to supply gas or electricity for such shows.

FILM and SONG SLIDES

75 Reels of fine Film, $5 a reel and up; 25,000 ft. of fine stock, no worn out film, 2c. and up. 500 Sets Song Slides, $1 a set and up. A Power No. 5 Machine, $100; Edison Exhibition Machine, $60; Model "B" Calcium Machine, $20. I also buy Film, Slides and Machines, if good.
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BARGAINS - - BARGAINS

Edison Kinetoscope, $70. Lubin Cineograph, $65. 20th Century Marvel, $100. Powers Cameragraph, only $110. Edison Model B, $125. Standard Machine, new, $150. Motion Picture Machines, $35 up. Send for Sup. No. 33, Bargain List. Motion Picture Machines Wanted.

HARBACH & CO., 809 Filbert St., Phila., Pa.

Bernhardt's "Camille."

"I am a film—I am immortal," cried Bernhardt after seeing the photoplay of her own "Camille," at the studio of the Film d'Art Company, Paris. It took long persuasion and $30,000 in money to induce the divine Sarah to play "Camille" before the motion picture camera, and, as Rostand remarked, "to ennoble" the film. The projection of "Camille" is a remarkable record in two reels of 2,275 feet. Bernhardt is seen at her best. She entered into the photoplay with unbounded en-

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20,000 ROLL TICKETS. $1.20; 50 5-8 Cored Carbons, $1.15; Stereopticon Objectives, 50c. to $3.00; Stereopticons, $15.00; Rheostats, $3.00 to $5.00; Arc Lamps, $1.75, $2.00 and $2.25; Condensers, 50c.; Calcium Jets, $2.60; Acetylene Jets, $2.50; Gas Generators, $8.50; Moving Picture Objectives, $2.75; Jackets, $2.00. List of moving picture repair parts at reasonable prices. Sprocket Wheels, 85c.; Films, 1c. foot. All makes of Moving Picture Machines repaired at reasonable prices. Catalogue.
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The New York Sunday American

IN ITS ISSUE OF FEB. 18, 1912

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—OF—

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$200,000 Film Production

This was absolutely gratis, merely bearing testimony to the wondrous worth of the greatest, most sensational, most beautiful motion picture the world has ever known. The Hearst papers syndicate to a reading circulation of over twelve million (12,000,000) weekly. This means nation wide interest—stimulating, money spending. Publicity State right buyers, benefit in this.

Never in film history has America's most widely circulated paper devoted this amount of space to any film of any kind, any subject. HOMER'S "ODYSSEY" is the world's classic masterpiece. The consideration shown it is a majestic tribute to the ODYSSEY'S worth.

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1. 4,000 pieces pictorial paper FREE.
2. HOMER'S "ODYSSEY" is a $200,000 production.
3. Publicity campaign is gigantic--the entire country is talking "ODYSSEY."
4. Wm. J. Burns, World Famous Detective, has been retained to protect STATE RIGHT BUYERS from infringers.

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thusiasm. As revealed on the screen, her "Camille" is to other acting what the great poets are to the clever work of the hour. She never played the part more finely than before the registering camera. The Bernhardt photoplay is new in New York, and is being shown by the French-American Film Co., at a private studio. "Camille" has not been released, only State rights being on sale at present. Bernhardt, as a motion picture player, can be seen only by invitation until the world-wide release of the reels.

RELEASES.

INDEPENDENT FILMS.

Monday, Feb. 19.

American—"Society and Chaps."
Champion—Merchant Mayer of Indianapolis."
Imp—"Modern Highwaymen."
Nestor—"Blind Man's Buff."

Tuesday, Feb. 20.

Bison—"Deputy's Sweetheart."
Eclair—"Fateful Diamond."
Powers—"Brother Willie."
Thanhouser—"Washington in Danger."

Wednesday, Feb. 21.

Ambrosio—"Accursed Rock."
Champion—"A Wife's Discovery."
Nestor—"Rollicking Red's Big Lark."
Reliance—"Bedelia and Mrs. Busybody."
Solax—"Hubby Does the Washing."

Thursday, Feb. 22.

American—"Leap Year Comedy."
Eclair—"Jealous Julia."
Imp—"The Lie."
Rex—"Under Her Wing."

Friday, Feb. 23.

Bison—"101 War On the Plains."
Lux—"Bill's Motor—Cook's Revenge."
Solax—"God Disposes."
Thanhouser—"A Message From Niagara."

Saturday, Feb. 24.

Imp—"Ice Skating—Broken Lease."
Nestor—"Settled Out of Court—Tightwad."
Powers—"As Fate Would Have It."
Reliance—"A Child's First Love."

Sunday, Feb. 25.

Majestic—"Does Your Wife Love You?"
Solax—"The Mettle of the Man."
Eclair—"Terrible Night—City of Mosques."

Motion Picture Houses May Open on Sunday.

Special to THE CLIPPER.

WILMINGTON, Del., Feb. 19.

There is current in this city a rumor (though it cannot at this writing be verified) that five of our local motion picture houses will open up for business on Sunday afternoon, Feb. 25. From inside information all local houses are interested, but if the plan operates the houses first to open will be the Savoy, Pickwick, Bijou, Red Moon and the Lyric. The action of the Police Department is likewise problematical, but the public sentiment is with the moving picture men, because this city of ninety thousand is a dead one on Sundays.

Turns to Motion Pictures.

The New Broad Street Theatre, Trenton, N. J., is now being run as a moving picture house by Marin A. Riley, sporting editor of *The Trenton Times*. The new management is also introducing amateur nights on the first and last Friday nights of each month.

MISS BARNARD IN VAUDEVILLE.

Sophye Barnard will leave the "Red Widow" Co., at the close of its run on Feb. 24, to appear in vaudeville.

ORPHEUM ORTHOGRAPHS.

MARTIN BECK continues to divest the "legitimate theatre" of its most scintillating lights. Mabel Taliaferro, star of a dozen brilliant successes, has signed a contract to appear exclusively for the Orpheum circuit, in a one-act play, by Edmond Peeble.

THE MOUNTAIN ASHE MALE CHOIR, of Wales, Great Britain, is an early Orpheum circuit booking. The Welch choral singers have been on a concert tour in the West, where they were pronounced the greatest folk song singers of two continents. Their advent in vaudeville is undoubtedly one of the most important of Martin Beck's many activities.

NOW THESE are Irish players in vaudeville. Seumas MacManus, the Irish patriot, has consented to the presentation over the Orpheum circuit of probably his most brilliant comedy, "The Lad From Largymore." The presenting company is to be known as the Seumas MacManus Players.

AT MILWAUKEE, where John Tiller's English ballet made its American debut, critical comment was par excellence. There seems to be no doubt that the Sunshine Girls and the Eton Boys" form by all odds, the best of the English ballets.

ONE OF the pronounced hits of the Orpheum season has been scored by Master David Schooler, who, with Louise Dickinson, is offering a miniature serial comic musical. Schooler is but sixteen years of age, and has already composed eighteen semi-classical selections, some of which rank with those of the best modern composers.

MRS. LOUIS JAMES, in a one act comedy by Arthur Hopkins, is a future Orpheum Circuit booking. Mrs. James will be remembered as co-star with her late husband, Louis James, one of the most popular players who toured the West. Arthur Hopkins, who wrote her vehicle, "Keeping a Husband," is also the author of "The Thunder Gods," which Blanche Walsh is playing on the Orpheum Circuit.

FRANK KEENAN has selected "The Oath" for presentation during his Orpheum Circuit tour. The piece is considered the best in Mr. Keenan's repertoire, and gives the capable actor splendid opportunity to display his histrionic ability.

"THE ETERNAL WALTZ," Leo Fall's one act operetta, which Martin Beck has secured exclusively for the Orpheum Circuit, will be the most pretentious production ever undertaken in vaudeville. The newest work of the composer of "The Siren" and "The Dollar Princess," will require a cast of principals, a large chorus and an augmented orchestra. Mr. Beck will produce it in a lavish manner.

VAUDEVILLE ON WARD'S ISLAND.

Thursday, Feb. 15, a vaudeville performance was well received and highly appreciated by patients, nurses and doctors of the Manhattan State Hospital, on Ward's Island.

All credit for this great charitable work is due Dominick Buckley, of the Sharkey A. C.; Chas. S. Wilshin, Lester Mayne and Dr. Wm. Mabon, for through their untiring efforts the performance was put on.

A splendid bill was headed by Eddie Timmins and A. Morley. Their piano playing and singing was second to none. Some of the others to appear were as follows: Hoch, Moore and Lansdale, Raymond and Arthur, Mysterious Moore, C. Ingold and J. Cassett, Ralph Marshall, English and Conohan, Mr. and Mrs. Shady, and others. Chas. Eller was at the piano.

Prof. Miller, one of the patients, insisted upon donating a small sum to the performers, so each one was rewarded with a check, no one receiving less than one million dollars.

TRULY SHATTUCK has left the Johns Hopkins Hospital, Baltimore, Md., and has returned to New York. She is still under medical treatment.

AVIATION.

HUGH ROBINSON IN FRANCE.

ANTIBES, France, Feb. 11.—Hugh Robinson, the American aviator, who has been giving a series of flights on the Mediterranean with the Curtiss hydro-aeroplane, at this place, and who had a slight accident on Saturday, was not injured, although his aeroplane was badly smashed. The accident was due to the great number of motor boats which gathered about the place where Robinson made his start and landing.

After flying for some time Robinson attempted to alight where the water was the smoothest, as there was a heavy sea running, with a very strong wind, and great care was necessary. Robinson manœuvred over the place for several minutes seeking a clear space for alighting where he would most likely avoid the fleet of small craft. Just as he was about to alight on the water there was a rush of boats to the spot he had selected, and he quickly saw that it would be impossible for him to avoid striking some of them unless he should dive directly down into the water. This he quickly decided to do, and brought his machine down at a very steep angle, which drove the nose of his boat straight into the water. He was thrown into the sea, but was immediately picked up by a motor boat. The planes of the hydro-aeroplane were smashed, but the motor was not damaged. The hydro-aeroplane did not sink, but it will require several days to repair it.

The wind was very strong and the sea was running high. Altogether, conditions were bad for flying, but in order to satisfy the curiosity of the crowds that had gathered to witness Robinson's flights, both on shore and afloat, he determined not to disappoint them.

The machine did not turn a somersault in the air, as has been stated, but the entire trouble was due to the crowding of motor boats and insufficient water space to land successfully.

NIGHT FLIGHT EXPERIMENTS.

An important and interesting experiment of night flying was given at Los Angeles during the recent international aviation meet at that place. The aviators were Lincoln Beachey, Glenn Martin and Phil Parmalee, and the flying was witnessed by a large crowd, among which were a number of navy officers from the torpedo boats Paul Jones, Perry and Prebble, then in San Pedro harbor. Beachey carried red burning fuse on his machine, while Martin carried a small acetylene searchlight. They rose to a height of several hundred feet, and dropped imitation bombs on a miniature city laid out on the field. From San Pedro harbor could be seen the searchlights of the three torpedo boats, which had been instructed by the Navy Department to co-operate in the experiments. At times the aviators could be seen plainly in the beams of the searchlights as they darted and turned in their manœuvres. Beachey hurled six bombs from a height of 500 feet, making five "hits," which was the best record made in the unusual contest. It was proved that competent aviators may fly and alight at night with perfect safety, provided they have sufficient landing space.

FATAL ACCIDENT TO TWO AVIATION PUPILS.

Two aviation pupils were fatally burned at Sebastopol, Russia, Feb. 8, by an explosion of petrol while the biplane in which they had been flying was falling to the ground.

PANAMA-AMERICAN EXPOSITION.

The Panama-California Exposition, which will be held at San Diego, Cal., during the entire year of 1915, coincident with the Panama-Pacific Exposition at San Francisco, is preparing to make aviation one of the features of the big celebration incident to the opening of the Panama Canal. The original plan of the directors was to have an aviation commission composed of the leading aviators of the world, this commission to formulate some sort of a program which would provide not only for an exhibit in keeping with the development of the aeroplane in the year 1915, but also to include a great aviation meet at which large prizes would be offered for flights designed to demonstrate the commercial practicability of the machines.

In this connection Glenn H. Curtiss, who makes his Winter headquarters at San Diego, was consulted with the result that Mr. Curtiss made the directors a proposition to take charge of the aviation feature. He suggested that the exposition provide ten acres of enclosed ground, where stationary exhibits might be made and which would afford starting and landing places for the machines making flights to other cities, or in merely carrying passengers over the surrounding territory. The passenger carrying feature, it was argued, would afford the exposition a source of revenue and at the same time convince people of the safe and quick means of transportation afforded by the aeroplane.

The citizens of San Diego are taking steps to make that city the headquarters for aviation activities on the Pacific Coast, with the view to inducing experimenters to carry on their work where they will not be hampered by adverse climatic conditions during any part of the year.

CUBAN ARMY OFFICERS AT CURTISS SCHOOL.

Two young Cubans are the latest accessions to the list of pupils at the Curtiss Aviation School, at Miami, Fla. One of these is Lieut. Arsenio Ortiz, of the Cuban army, and the other Augustin Parla de Orduna, scion of a distinguished Cuban family. Mr. Parla carried a letter of introduction to the Curtiss Company from President Gomez, reading as follows:

"The bearer of this letter, Mr. Augustin Parla, goes to your aviation academy for the necessary studies to become an aviator, by the wish of the Cuban people, who have helped him in his enterprise. Any attention by you to Mr. Parla will be highly esteemed by all the Cubans, and especially by yours truly (signed), Gen. J. M. Gomez."

Asked as to his object in taking up aviation, Mr. Parla said:

"The Cuban Government is sending me to make a study of aviation in all phases, and the President of the republic regards your company as the best and most reliable for the purpose. I am hoping when I have learned the business, that a way will be opened by which I may enlist as an instructor in aviation to the Cuban Army."

Mr. Parla brought to Miami for C. C. Witmer, the instructor at the school, a box of the finest Havana cigars, and also a valuable cigarette case, which he presented with the compliments and good wishes of the people of Cuba, tendered through the members of the leading Havana club. A number of other Cubans are in communication with the Curtiss Company with the idea of taking up the aviation course at Miami, and this school bids fair to become a means of interesting the Cuban Government in the aeroplane as a military equipment.

SIGNAL CORPS AVIATION SCHOOL.

AUGUSTA, Ga., Feb. 11.—Lieut. F. M. Kennedy, of the Tenth Infantry, qualified for an aviation pilot license according to the rules of the International Aeronautic Federation on Feb. 9. The first landing was made with the aeroplane at rest fifteen feet from the mark previously designated; the second landing, thirty-eight feet from the mark. The tests were made with a Curtiss biplane, eight-cylinder engine.

Saturday afternoon the aviation camp was visited by a heavy fall of wet snow. In order to prevent the tent hangars from tearing due to the weight of the snow, the aeroplanes were taken out and staked down, then the tents were lowered, and it is expected that very little damage will result. The snow storm is the second so far this Winter at Augusta, and brings forth many jokes concerning the "Sunny South."

During the week the officers made thirty-five flights, having a total duration of five hours and thirty-two minutes.

POOR GASOLINE HINDERS AVIATORS.

Whether the Oil Trust is responsible for the inability of the navy aviators at San Diego to get high grade gasoline in that city is something they are seeking to find out. Lieut. Ellyson was told by San Diego dealers that only the commercial standard grade of gasoline was sold on the Coast, and that high grade would have to be ordered from New York and the extra freight paid by the buyer. As only the highest grade gasoline will suffice in the navy type hydro-aeroplane, which have the dual control and carry two operators, Ellyson insists upon knowing why it can't be found on the Coast. In his first flight with Lieut. Towers, in which they circled over the Hotel del Coronado, they had a hard time reaching a height of 500 feet on account of the low grade of the gasoline they were obliged to use.

LEON BATHIAT'S WORLD'S RECORDS.

Leon Bathiat broke seven world's records at Douay, France, Jan. 26.

M. Bathiat's new records, formerly held by Jules Vedrines, are as follows:

Distance.		New Record. Bathiat.		Old Record. Vedrines.	
Kilom.	Miles.	Min.	Sec.	Min.	Sec.
10	6.2	4	8⅕	4	18⅗
20	12.4	8	18⅕	8	20⅗
30	18.6	12	25⅕	12	40⅗
40	24.8	16	33⅕	16	58
50	31.0	20	43⅕	21	4
100	62.0	41	20⅗	41	50⅗

BIG NEW YORK AERONAUTICAL SHOW.

The first annual International Aeronautical Exhibition, which is to be held in Grand Central Palace, New York City, next May, under the direction of the Aero Club of America, is inducing American manufacturers to go to great pains to provide exhibits commensurate with the importance of the undertaking. A great deal of space has already been contracted for by the builders of aeroplanes, motors and accessories. The Curtiss Aeroplane Co., of Hammondsport, N. Y., has taken a space of 2,300 square feet, and will exhibit all types of hydro-aeroplanes and aeroplanes, as well as motors and accessories manufactured by this company.

ACTRESS WEDS.

Betty Fuchs, one of the Eight Madcaps, in "Over the River," was married on Feb. 14, to Leavitt James, a member of Mr. Dillingham's staff at the Globe Theatre, and a brother of Millie James.

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Deaths in the Profession.

IN MEMORIAM OF
Miss Frankie Emmett
WHO DIED FEB. 21, 1911
Miss Flo Beach

(See page 23.)

George Fuller Golden.

George Fuller Golden, a vaudeville monologist, and prominent as founder of the White Rats of America, died in Los Angeles, Cal., on Feb. 17, from tuberculosis. He was born in Alabaster, Mich., in 1868, and had been on the stage since childhood. Twenty odd years ago he played a black face act with Billy (Single) Clifford, and later his partner was Quigg, and the team was known as Golden and Quigg. He achieved considerable success doing a "long and short of it" knockabout act in all the leading variety theatres of that time. Later his partners were Jim Dolan and Ryland, both well known. When Irwin's Big Show was organized, he stopped dancing, and became a monologist. In 1900 he founded the White Rats of America, a union of vaudeville actors, and became its first president. The next year the White Rats went on strike to compel the Vaudeville Managers' Association of America to stop deducting commissions from actors' salaries. The White Rats won, but Golden decided to go to England. He opened at the Palace Theatre, London, and was twice commanded to appear before the king. He went to Australia, and eventually returned to America to appear in theatres of the "Independents." His health failed about three years ago. He was forty-three years old, and leaves a wife and three children. He was a life member of New York Lodge, No. 1, B. P. O. Elks.

Adrianne Benson, a child actress, died Feb. 7, of valvular heart trouble, at her home in Des Moines, Ia. She had been ailing since childhood, and although her suffering at times was almost more than she could bear, she did her work faithfully until the end, which came very unexpectedly after two days' confinement to her bed. She was seventeen years old, having been born Nov. 11, 1895, at Des Moines. Her last engagement was with the Princess Theatre Stock Co., of Des Moines. She had also played with the Latimore-Leigh, Nickerson Bros., Lyceum Theatre and North Bros. Stock companies. Naturally of a beautiful, sunny temperament, patient in her sufferings, yet always ready to do any act of kindness for others, she was greatly loved and will be deeply mourned. She leaves, besides a grief-stricken mother, a sister, Lola Radcliffe, of the team of Russell and Radcliffe; a brother, Claude Radcliffe, of Claus and Radcliffe, and a sister and four brothers who are not in the profession. Her father, Gus J. Benson, who was at one time connected with the Corse Payton Stock Co., of Centerville, Ia., died several years ago, after having retired from the profession. The funeral was held on Feb. 11, at Woodland Cemetery, Des Moines, and several hundred friends attended. The floral offerings were large and beautiful, and her bereaved family take this opportunity of thanking those in the profession for their kind expressions of deepest sympathy.

Theodore M. Leary, a press agent, an advance man for Henry W. Savage's "Excuse Me" company, died in Los Angeles on Feb. 14. He was the son of General Leary and was born in Baltimore, Md., about thirty-five years ago. He was a graduate of Johns Hopkins University, and for a number of years was employed in newspaper work in Baltimore. He leaves a widow, known on the stage as Helen Milton, who is now a member of the "Louisiana Lou" company.

Frank La Varnie, aged sixty, died at the Mentone Hotel, Chicago, Feb. 13, of heart disease, after an illness of three weeks. Mr. La Varnie entered the dramatic profession at the age of ten years, traveling with his father and mother, who were well known throughout the Eastern States as having been the originators and instructors of the celebrated Swiss Bell Ringers. He went to the Coast in 1878. He managed a theatre in Portland for a season, and assumed the management of one of the most popular novelty theatres in San Francisco in 1880. He came East then and remained until death. He was with the Shubert firm four or five years, two seasons with Eddie Foy, in "The Earl and the Girl;" since then he has played vaudeville with his wife, Jessie Le Seur, who survives him. His illness was due to exposure and the intense cold in Dakota. He was a devout Roman Catholic. Father McDonald, of the Holy Name Church, prepared him for death. His body will be taken to New York City for interment by his wife and his sister, Carrie La Varnie. He was a member of the Attleboro Lodge No. 108, T. M. A., and a member of the White Rats-Actors' Union and the Actors' Fund. He leaves a nephew, Sid C. France, who is well known in vaudeville circles.

Harry C. Lester, character comedian with the Louise Hutchison Stock Co., passed away in Springfield, Mo., on Jan. 27, after an illness of four weeks. He was buried under the auspices of the Eagles, of which he was a member. He was also a member of the Actors' Fund. Mr. Lester was born in New Brighton, Beaver County, Pa., Feb. 5, 1860. He went in the show business at the age of nineteen, and at one time was boy tenor with High N. Mna. His wife, Mrs. Ollie Lester, was at his bedside until his death, and is the only surviving relative. She extends her thanks to the many friends who extended favors during Mr. Lester's illness, especially the stage boys of the Landers Theatre, Springfield, Mo.

Joe Garnette, a dwarf, died from heart trouble in the arms of Albert Johnson, while being carried through the streets going to his room in the New England Hotel, Zanesville, O., Feb. 14. Garnette had traveled the world over with side shows, circuses and museums as a freak. He was 35 inches tall and weighed 45 pounds, and was on exhibition at the Wonderland, a museum showing in that city. His body was taken to the Crooks' morgue, prepared for burial and shipped to his home, 58 Lennis Street, Cleveland, O., from whence the body was interred. He was forty-five years old.

James M. Ward, the veteran actor, who died in San Francisco, Cal., on Feb. 4, was buried in the Elks' plot in a cemetery in that city on Feb. 7. He was a charter member of the New York Lodge of Elks, No. 1, and during his failing was under the care of the San Francisco Lodge.

ADDITIONAL LONDON LETTER.

(For other London news, see pages 5 and 6.)

FEB. 11.

Lee Shubert sails for New York to-day. During the week he has secured "Rutherford and Son," the production of which, at the Court Theatre, was recorded last week.

Edward Terry, who was lately compelled by illness to abandon his provincial tour, has now nearly recovered from the attack of neuritis, which troubled him, and will take to the road again shortly.

F. C. Hemmerde, the distinguished lawyer, who wrote "The Butterfly on the Wheel," is again to appear as a dramatist. His play, entitled "Proud Maisie," is to be done at the Aldwych Theatre, early in March. It has a Scottish environment. In it Henry Kinley and Alexandra Carlisle will appear.

Rutland Barrington has secured the Whitney Theatre for the production, at an early date, of the sporting play, entitled "A Member of Tattersall's," in which he has appeared with much success in the provinces.

John Tiller has no fewer than eighteen troops of ballet dancers in operation at the present moment, in addition to two pantomimes and an extravaganza, on the road.

Much has been made of Sir Herbert Tree's remark that he would not appear in vaudeville again. Sir Herbert protests that this was not intended to reflect on the Palace, where he has had a perfectly delightful time. He meant to say that his engagement at the Palace was a kind of expression of good will *apropos* to the recent emancipation of the dramatic sketch; but the theatre is his career. Sir Herbert has still another week to run at the Palace Theatre.

Charles Urban's wonderful pictures of the Durbar, produced in colors, are crowding the spacious Scala Theatre every night.

A. E. Pickering, the Alhambra manager, having recovered from a severe attack of influenza, is again at his post.

Jack Johnson, the pugilist, has been ordered by the courts to pay $1,500 to the Macnaughten Vaudeville Circuit, as damages in respect of his failure to fulfill a series of contracts with them.

Monday week is appointed for the production of the new Revue at the Empire, Leicester Square. In this Ida Crispi has an important part.

One of the earliest successes in the way of melodramatic spectacles, at the Hippodrome, was "The Redskins," produced by Albert Hengler, who brings it to the Palladium on Monday next.

"Consul," the monkey, now at the London Palladium, gave a dinner party at the Waldorf Hotel, on Wednesday, to eight other monkeys presently employed on the London stage.

"Hop-'o-my-Thumb" looks like achieving a record run at Drury Lane Theatre, so popular has G. R. Sims' first effort in pantomime proved.

May Moore Duprez, who lately completed a most successful engagement in the Stratford, London, E., pantomime, is suffering from a severe attack of laryngitis, and has been ordered complete rest, accordingly, by her physician.

James Finney and his daughter are due home next week. They have had a great time in Australia.

Florence St. John's son circulates a letter of grateful thanks for messages of sympathy received from all parts of the world, when the news of his mother's death was published.

Oscar and his new partner, Suzette, introduced "The Turkey Trot" to the Hippodrome programme on Monday night. A liberal selection of American press notices was circulated as a preliminary, condemning the extreme impropriety of the dance. There was a foot note saying that Oscar and Suzette would, however, removed all these objectionable features from the first public performance of "The Turkey Trot" in London. As a matter of fact, the dance has already been seen at several London theatres. Oscar and Suzette endow it with no feature of novelty.

James Marha, who has been suffering severely from a poisoned arm, is again around, but not yet able to work.

To-morrow the annual reception, dinner and dance promoted by the Music Hall Artists' Railway Association, takes place at the Criterion Restaurant. It has been decided that there will be no collection for charities at this function.

After a successful season in Bristol, the minstrel troupe formed by Horace Livermore, takes to the road on Monday, when it will provide a liberal slice of the programme at the Birmingham Empire. Thirty years ago the Livermore Brothers' Court Minstrels was reckoned one of the best troupes on tour. It was with money made in this manner that the Livermore Circuit of music halls was formed. Meanwhile minstrelsy has died out, but Mr. Livermore, having lessened his vaudeville interests, is of opinion that the time has arrived when it may yet flourish again.

Some locations for Monday next are: Eugene Diamond, London Hippodrome; Paul Cinquevalli, Empire, Sunderland; Phil and Nettie Peters, Empire, South Shields; Mabel Sinclair, Empire, South Shields; Diamond and Beatrice, Her Majesty's, Walsall; the Three Merrills, Her Majesty's, Walsall; the Great Weiland, Empire, Leeds; Barton and Ashley, Empire, Bradford; Howard and Harris, Grand Theatre, Birmingham; Drawee, Hambo and Frisco, Grand Theatre, Birmingham; Jen Latoona, Empire, Finsburg Park; Walker and May, Coliseum, Glasgow; Alburtus and Millor, Shepherd's Bush Empire; the Aerial Smiths, Hippodrome, Manchester; Gilday and Fox, the New Middlesex; Newhouse and Ward, Empress, Brixton; Beth Tate, Tivoli and Metropolitan; Julian Rose, Palace, Tottenham; Campbell and Barber, Hippodrome, Lewisham; Carlisle and Welman, Palace, Tottenham; the McNaughtons, Tivoli; Sam Stern, London Pavilion and South London Palace; Charles Aldrich, London Pavilion; Scott and Whaley, Palace, Camberwell; Chung Ling Soo, Grand, Clapham; McClellan and Carson, Empire, Holborn; T. Elder Hearn, Empire, Islington; Horace Golden, Empire, Kilburn; Herbert Lloyd, Alhambra, Paris; Moran and Wiser, Alhambra, Paris.

"Lord" George Sanger proves to have left no more than $150,000. This has caused much surprise.

Mrs. Langtry, who comes to the London Coliseum on Monday with a sketch based on the imprisonment of a suffragette, declares that she is personally in favor of votes for women.

"Everybody's Doing It" is the title of the new Empire *revue.*

Oscar Strauss, the composer of "The Chocolate Soldier," will conduct a Viennese orchestra at the London Coliseum on Monday.

Vesta Tilley retires from the Palace program to-night.

Toward the end of this month Mascagni will personally conduct performances of "Cavalleria Rusticana" at the London Hippodrome.

Walter Hast, who lately visited America to arrange for the production of "Bunty Pulls the Strings" and "The Concealed Bed" in behalf of Graham Moffatt, is home again.

Beattie and Babs, two clever little girls, sail for New York on Saturday next.

Jennie Hight, years ago a popular actress, died Feb. 19, at the home of her son, William T. Smith, in Chicago. She was on the stage with Edwin Booth and Joseph Jefferson, and left the stage after her marriage to Charles H. Smith, a Chicago business man.

George F. Learned, an old time manager and actor, associated with Hauck & Fennessy for ten years, died at his home, 257 West Twenty-fifth Street, New York City, Feb 17, after a lingering illness. He is survive by a widow, known to the profession as Ray Raymond.

John Joseph Murphy, a veteran attache of the Academy of Music, Philadelphia, where he had been employed for thirty-six years as property man, died at his home, 832 Porter Street, in that city, on Feb. 14. He was in his sixtieth year. He was, when a lad of seventeen, appointed to a position in the old Academy in 1869, and remained there until a few years ago when illness compelled him to retire. He is survived by a widow and three children.

Lottie E. Barke, an actress, died from heart disease in Dallas, Tex., on Jan. 28. She at one time made balloon ascensions and later became a member of Watson's Burlesquers, but for the last few years had been playing vaudeville. She was born in Little Falls, N. Y., about thirty-eight years ago. An aunt survives her.

Henry W. Rowell, well known in the West as stock leading man, died Feb. 13, at his home in Milwaukee, Wis., after an illness of three weeks. Mr. Rowell was well known in Chicago for his capital work as leading man at the People's Theatre, and later at the College Theatre.

Max Abbott (Meyer Ottalowsky), a tenor in the Electric City Quartette, which was being featured with the Social Maids, a burlesque show, was shot and killed by George Stone, a member of the company, on Feb. 14, in Cincinnati, O.

Eugene Bryant, an actor, died Feb. 2 from heart failure, at the Francis Willard Hospital, Chicago, Ill. He is survived by his wife, Leona Stater Bryant, at present leading woman in Junean Theatre stock at Milwaukee, Wis.

Roland A. Boleyn, juvenile man with Fred K. Weston and company, in vaudeville, died of acute blood poisoning in Chicago Feb. 15. His remains were taken to his home at Ottawa, Ill., for burial. He was twenty-two years old.

Albert Belger, known to the show world as "Captain De Kensl," a member of the King Edward Animal Circus, was clawed to death by Nero, a performing lion he had trained, at New Orleans, La., on Feb. 9.

Harry Bartlett, an acrobat, formerly of the team of Kelly and Bartlett, died in the State Hospital at Worcester, Mass., on Aug. 23 of last year.

John ("Jack") Jones, for the past five years stage manager at the Willard Theatre, Chicago, Ill., died Feb. 13, from pneumonia.

UNDERSTUDY TO MISS TITHERADGE'S ROLE.

Madge Titheradge, leading woman of "A Butterfly On the Wheel," at the Thirty-ninth Street Theatre, was out of the cast for both performances on Saturday, Feb. 17, owing to a slight cold. The part was played by Miss Shannon, who gave such a perfect copy of Miss Titheradge in voice and mannerisms that even the house attaches were deceived. Miss Titheradge returned to the cast on Monday evening.

GERMAN PLAYS AT SHUBERT.

One of the most beautiful dramas of recent years, "Glenbe und Heimath" ("Home and Hearth"), will be among the productions of the Amberg German Theatrical Company, which will be seen during the week beginning Feb. 26, at the Shubert Theatre, Brooklyn, N. Y.

AMES GETS CHINESE PLAY.

Winthrop Ames has obtained as a companion piece to "The Terrible Meek," for the bill of the first of the special matinees he is to give at the Little Theatre, a Chinese play, "The Flower of the Palace of Han." This play was produced in Paris at the Theatre des Arts, under the title, "Le Chagrin dans le Palais de Han," in a translation made by Louis Laloy from the Chinese of Ma Tcheuyuen. This Chinese playwright lived during the dynasty of Yuen, 1260-1368, and seven of his dramas have been preserved in the "One Hundred Plays of the Dynasty of Yuen," a copy of which is in the National Library of Paris.

The story of "The Flower of the Palace of Han" is based on a legend dating back to 48 B. C. The heroine, Tchaokiun, sacrifices herself for the safety of the empire.

A BRIGHT BANQUET.

Frank and Ina Bright were tendered a banquet at the Hippodrome Hotel, St. Louis, Mo., on Jan. 31, in celebration of their fourth wedding anniversary, by the members of the Billy B. Van Co. Many bottles were opened and toasts drank to the happy couple. The party dispersed at an early hour in the morning. Among the prominent ones present were: Jack McIntyre, J. R. Brunner, Al. Pinard, Ed. Manny, Nat Whitestone, Frank Weidenburner, Jos. Mack, Mrs. Mack, Milton Hammer, Burt Dibble, John Wright and Herbert Hancock, and a full chorus of sixteen.

GRAND OPERA HOUSE, ST. PAUL, BURNS.

Fire destroyed the Grand Opera House, St. Paul, Minn., Feb. 19. John Thorn, lieutenant of the fire department, was killed, and Miles McDonahugh, a pipeman, probably fatally injured. The fire was nearly under control when the ladder on which the men were working, fell. The blaze caused a loss of $100,000. Gus Hill's "Mutt and Jeff" Co. opened at the Grand 18. The house was located at the corner of Sixth and St. Paul streets, and seated over 2,000.

THE GERMAN THEATRE.

The members of the new German Theatre, which is designed to be in Berlin what the Comedie Francaise is in Paris, expect to be constituted as a registered body in April, and to begin their performances in September.

Capital to the amount of $60,000 has been supplied by the societies themselves, and no difficulty is looked for in finding the remaining $75,000 considered necessary. Gerhardt Hauptmann, the dramatist, will throw in his lot with the new enterprise.

ANOTHER BENEFIT FOR STAGE CHILDREN.

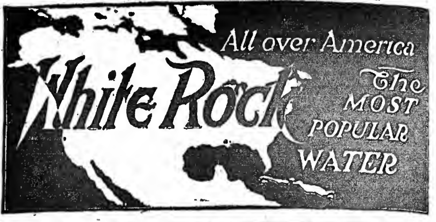
Arrangements have been made for a benefit performance for the Stage Children's Fund, to be held at the Lyric Theatre, on the afternoon of March 15. The program will be made up of volunteers from among the prominent players in town at that time. The children themselves will not take part in the performance.

NEW OPERA A SUCCESS.

Leo Fall's latest opera, "Lieber Augustine" ("Dear Augustine"), has been pronounced by the critics in Berlin, Germany, as a success, and as something different from the sentimental "perfumed dance operettas" of the day, and compare its music to that of Johann Strauss, Suppe and Richard Genee.

LOUIS MANN TO RETURN TO CRITERION.

Louis Mann, who, with the play in which he is starring, will be forced out of the Criterion Feb. 26, to make way for Ethel Barrymore, will return to that house at the expiration of Miss Barrymore's two weeks' engagement.



ROGERS BROS.' MUSIC.

The Rogers Bros. Music Co.'s new songs are being heard everywhere. "Lovie, Dear," is the feature of Aida Overton Walker's big act. The Kemps, Bonney and Freeman, Belle and Mayo, Tucker, Cooper and Robinson, and a host of others are still using the song with great success.

"Pickaninny Moon," a new number just out is a strong closing number for any act. Ray Bailey scores heavily at each performance. Some of the other acts who have lately added the song to their repertoire have expressed themselves as being very lucky to be among the first to use the song. Creamer's five dancing girls, with Mattie Harris, are featuring all the music of this house, including "Lovie, Dear," "Pickaninny Moon," "Dearest Memories" and "West Virginia Dance." Mitchell and Wallace, the Hatches, Hugel and Taylor, Bandana Four, the Three Troubadours, and Whitney and Young are acts that have just added "Pickaninny Moon" to their repertoire.

LITIGATION OVER "IN THE SHADOWS" SONG.

Messrs. Jos. W. Stern & Co., New York, have instituted an action in the United States District Court for the Western District of Pennsylvania, against Messrs. Panella & Murray, music publishers of Pittsburgh, Pa., to restrain the further publication by Panella & Murray of their song, "Meet Me in the Shadows."

Messrs. Stern & Co. claim that the publication, "Meet Me in the Shadows," is an infringement of their own popular success, "In the Shadows."

NOTES FROM BETTS & BINNER, CHICAGO.

Dolly Goodwin, character comedienne, has returned to Chicago after playing through Michigan and Wisconsin, where she made a strong hit with "Jerusalem Rag."

Thomas Sullivan woke up St. Louis people recently with "Oh, That Musical Dream."

Alvina Tomany has added a new hit to her record with "Jerusalem Rag."

THE FORSTER MUSIC CO.

The professional headquarters of the Forster Music Co. are now located at Room 31, Grand Opera House Building. E. C. Keithley, Gus Winkler and two pianists are always in attendance to cater to any professionals. "At the Ragtime Ball" and "Garland of Old Fashioned Roses" are the two big Forster hits.

LIEBLER & CO. REFUSE OFFER FOR PICTURE RIGHTS.

It came out in the proceedings before the Committee of Patents of the House of Representatives in Washington last week that many thousands of dollars had been offered for the moving picture rights to the Century Theatre production of "The Garden of Allah," and had been refused. The New York run of the play reaches its one hundred and fiftieth performance Thursday evening, Feb. 22. It is announced that the play will positively run the season out at the Century.

CONEY STARTS EARLY.

The Spring warmth in the air on Sunday, Feb. 18, enticed more than 40,000 persons to Coney Island. Some of the smaller side shows in the Bowery and in the tents which cover the ground where Dreamland stood, were open, and one or two scenic railways were in operation. The moving picture places and those shows which were open did a rushing business all day, the crowds remaining late into the afternoon.

WIDOW GETS RUHLIN'S ESTATE.

The will of Gus Ruhlin, the retired heavyweight fighter, who died suddenly on Feb. 13, was filed Feb. 17 for probate in the Surrogate's Court, Brooklyn, N. Y.

The entire estate, $20,000 in personal property and $10,000 in real, is left to the widow, Sarah Mulrooney Ruhlin, who is also made sole executrix.

THEODORE ROBERTS OUT OF "THE BIRD."

Theodore Roberts left the cast of "The Bird of Paradise," now at the Maxine Elliott Theatre, on Saturday night, Feb. 17. His role, that of Captain Hatch, will be played from now on by William Riley Hatch.

RALPH LONG BACK IN HARNESS.

Ralph Long, the popular manager of the Thirty-ninth Street Theatre, who had been confined to his rooms by illness for the past fortnight, has recovered and is back on the job.

STELLA HAMMERSTEIN IN VAUDEVILLE.

Stella Hammerstein will make her debut at her father's theatre on Monday, Feb. 26, in a sensational one act play, called "The Tyranny of Fate," in which she will have strong support.

GERTRUDE ROSS TO MAKE DEBUT.

Gertrude Ross will be seen in a high class singing act, and will make her debut in vaudeville in the course of a few weeks. Miss Ross is under the personal management of John Mack.

A NEW SKETCH.

"Cousins," from the pen of Edgar W. Ruff, will soon be seen in the leading vaudeville houses. Frank F. Farrell, well known as a leading man, will be the star.

RUSSELL RE-ENGAGED.

The Board of Directors of the Boston Opera House re-elected Henry Russell as managing director for the Boston Opera House, for the next three years, on Feb. 17.

NORDICA SINGS AGAIN.

Mme. Nordica, who was ill last week for several days, has recovered, and sang in "Tristan und Isolde," in Boston, on Feb. 17.

ELMER COVERT DEAD.

Elmer Covert, formerly for several years correspondent for THE CLIPPER, at Trenton, N. J., died suddenly Feb. 13, from acute indigestion. He was a well known newspaper man.

Stock and Repertoire.

Leases a Theatre.

Negotiations have been concluded whereby A. J. Hicks has secured the theatre at Lake Michigan Park, Muskegon, Mich., for the Summer season, and a first class stock company will be installed. Several improvements are being made in the theatre, including an entirely new entrance, and, with its natural advantages in the way of location, this will make one of the most delightful of Summer theatres to be found. Mr. Hicks has selected a company with especial care, and only well known successes will be produced.

In addition to the regular bills (changed weekly) polite vaudeville will be used, and every effort will be made to make this the banner season in the history of the park. There are many campers at this park every Summer and a large theatrical colony always are in evidence, taking advantage of the excellent fishing, boating, bathing, etc.

Wm. Triplett Co. Notes.

All are well and business is very satisfactory. This is the third season of this attraction in Florida. The various members of the company extend a sympathetic feeling to those who shiver in the North, while they pick oranges from the tree and flowers from the bush. Manager Wainberg has found some few changes necessary, but the strength of the supporting company is principally the same as at the opening of the season. The present roster includes: Jacques L. Weinberg, proprietor; W. H. Hoskins, representative; Fred Coster, special agent; Louis K. Symous, Jas. R. Mitchal, Jes. Heffner, Bert Costello, Tony Jackman, Mrs. Wm. Triplett, Bessie Wheeler, Louise Fielding and Wm. Triplett.

Theatre Unsafe.

The Keith Stock Co., at Robinson Theatre, Cincinnati, after playing six weeks, to big business, was forced to close their season on short notice. Cincinnati's executive decided that the theatre was unsafe, and closed the house on a half hour's notice. The company will again resume their road tour, along in August.

Miss Tower Scores a Hit.

Catherin Tower, leading lady of the Wilmington Stock Co., now holding the boards at the Avenue Theatre, has become a great favorite with the patrons of that house. This week's bill is "For Fair Virginia," and she is adding to her laurels. She is ably assisted by A. H. Van Buren and a competent cast. Lucian H. Levison is the manager.

SPORT NORTH and his wife, Genevieve Russell, of North Bros.' Stock Co., of Wichita, have recently joined the company here. Miss Russell is playing leads in place of Ruth Robinson, while Jack Roseleigh is playing masculine leads. Frank and "Sport" North have parts each week, thus making this one of the strongest companies in this part of the country. North Bros. surely deserve the popularity they have gained here. They are giving Oklahoma City the best and latest plays released for stock, at popular prices. They are presenting next week a big undertaking for stock, in the form of Raymond Hitchcock's late success, "The Man Who Owns Broadway."

PERCY G. WILLIAMS presents for the first time in stock, "The Three Twins," at the Crescent Theatre, Brooklyn, N. Y., week of Feb. 19. The entire Crescent Stock Company will be seen in the cast. Business at the Crescent has been excellent all the season. Lew Parker, the veteran showman, is manager of the Crescent Theatre.

CORSE PAYTON STOCK CO., in Brooklyn, N. Y., is doing well, and this season is one of the best that Mr. Payton has ever had at the Lee Avenue Theatre.

POPULAR SUNDAY CONCERTS are given at the Crescent Theatre, Brooklyn, N. Y.

"TWO WOMEN" and "The Charity Waif" are the two vaudeville playlets dividing the week at the De Kalb, Brooklyn, to be presente by the Edna May Spooner Co.

HARRY SHANNON, manager of the Harry Shannon attractions, writes: "I have purchased a new home at Wapakoneta, O., and will move there from Ludington, Mich., my present home, at the end of the present season of Shannon Stock Co. Our big tent shows will open at Fremont, Ind., in May, where the show is now quartered. Wapakoneta will be much more central for our business. We have had one of the most prosperous seasons in the past few years. Our stock company is being booked for the coming season. We will open with the fair date at Wapakoneta, with several other good fairs to follow.

WE HAVE the following from Arnold Baldwin: "The cast with Knickerbocker Stock, supporting Arnold C. Baldwin and Evalyn Latelln, include Mae Woods, Norma Lynwood, Helen Greenfield, Leona Richards, Carl T. Jackson, Claude Boardman, Wm. Cunningham, Hal. Worth, E. M. Gray, Chas. Woodward and E. Henderson. W. W. Richards is the man six days ahead.

MCCLELLAN AND LA POINTE want a first class stock company for the first week in March at the New Central Square Stock Co., Chatham, N. Y.

Miscellaneous.

J. M. LEAVITT has opened an office at 250 West Forty-second Street, New York, for the handling of orders for stage properties of all kinds.

M. FLUEGELMAN, the theatrical hat manufacturer, has enlarged his quarters at 604 Eighth Avenue, New York.

SAM T. REED writes: "I am at the Orpheum Theatre, Saskatoon, Sask., Can. After playing a week the management engaged me indefinitely to take charge of stock company. A nice house, good town, fine people and plenty of money. We are going to arrange a nice smoking and reading room."

CLARA RAYMOND is well again, and will shortly enter vaudeville with Geraldine, but will use her own name, Clara Black.

JOHN B. LEONARD has been confined to his bed for three weeks, with nervous prostration and general breakdown. For a while he was in a very serious condition, but he is now out of danger and hopes soon to be on the road to recovery.

A REAL SWEET SONG
PICKANINNY MOON
THE TALK OF SONGLAND
LOVIE DEAR
THE ROGERS BROS. MUSIC CO., BROADWAY THEATRE BUILDING, 1441 BROADWAY, N. Y.

A GLANCE AT ACTS NEW TO THE METROPOLIS

BY HANK

Ned Wayburn, in "The Producer."

HAMMERSTEIN'S, MONDAY AFTERNOON, FEB. 19.

There are many good acts in vaudeville, but none can surpass "The Producer," Ned Wayburn's newest offering, as seen Monday afternoon.

The opening scene shows the office of a booking agent the morning after a new production. Callers by the score come to see the "chief" (Ned Wayburn). The "chief" finally arrives, and pushing his way into his private office, calls for "His Cabinet," the scrub lady, the carriage man, and the stage door tender. From them he gets their idea of his new play. After hearing them he sees the leading lady, the house manager, the author, the composer, and the costume designer, handing each a lemon. The first scene closes with an excellent fire scene at the Hotel Albany, which Mr. Wayburn claims is the first fire for a week.

The second scene is the stage door of the theatre just previous to the second performance. The best part of this is the calling down given by Wayburn to an angel, who is trying to meet one of the girls.

The third scene pictures the stage of a theatre, a real rehearsal and performance. This was worked out with great naturalness.

The members of the cast supporting Mr. Wayburn were all good, but probably next to the "chief," the honors belong to Zeka Colvan, who, as "Careless Charlie," a human being, created many laughs with his impossible acting.

The farce ran for over an hour, without a slow minute, and when the curtain finally fell, there was ten minutes of riotous applause before the next act could go on.

The cast in full is as follows:

The Producer	Ned Wayburn
His Secretary	Mazona Bradcome
His Office and Call-Boy	Master Arthur Harris
His Chauffeur	Charles Key
The Assistant Stage Manager	Lew Finity
The Stage Door-Tender	James J. Barry
The Scrub Lady	Ruby Wilbur
The Carriage Man	Bert Devlin
The Broadway Manager	Wm. Benedict
The Star	Marie Dupres
The Angel	Billy Fay
The Angel's Girl	Marjorie Dayton
The Old Door Johnnie	Bert Devlin
The Author	Clyde Hall
The Composer	John W. Rehanaer
The Costume Designer	Arthur Wells
The Song Demonstrator	Leslie Powers
"Careless Charlie"	Zeka Colvan
The Boss Flyman	Bert Devlin
The House Electrician	Berchard Dickerson
The Front Light Boy	Henry Clark
The Producer's Pet	Chrissy Fitzgerald
The Messenger Boy	Mathilda Rodrigues
The Barber	Billy Fay
The Manicure	Maud Worden
The Bootblack	Berchard Dickerson
The Buck Dancer	Henry Clark
The Show Girl	Margaret Day
The "A" Type	Gwendolyn De Barry
The "B" Type	Ethel Wheeler
The "C" Type	Lottie Harvey
The "D" Type	Helen Mooney
The Property Man	Leslie Powers
Maggie	Laura Gaynelle
Hattie	Irene Spencer
The Pet of the "Johnnies"	Billie Ownley
The Thin Girl	Vivian Samoa
The Fat One	Ruby Wilber

"The Great White Way."

KEITH'S HARLEM OPERA HOUSE, FEB. 17.

"The Great White Way," written by Aaron Ross, and presented by the Harlem Opera House Stock Co., is a sketch that possesses no real merit. The story in no way connects itself with the title, and the plot is very weak. The comedy lines are few and far between, and as an offering with a title such as "The Great White Way," one would expect something that would point directly to the big bright lights, not a story of suburban life. No intelligent person would imagine an opera singer of worth allowing a homely looking farmer to make desperate love to her for a paltry $1,500. This sketch is too far fetched, and needs a thorough overhauling to be worthy of serious attention. Miss Thatcher, Miss Ainslee and Mr. Majeroni played their respective roles in a manner that pleased.

Belleclaire and Hermann.

FIFTH AVENUE, FEB. 19.

Belleclaire and Hermann, billed as the modern Hercules, are two young men who are far above the average strong men. Agility and neatness, combined with extraordinary strength, go to make up a unique novelty in the line of a strong act. Many feats of strength are displayed by the young men, and their wonderful exhibition of hand to hand balancing is a feature.

Fridkin's Boyarren Russian Troupe of Singers and Whirlwind Dancers.

HAMMERSTEIN'S, MONDAY MATINEE, FEB. 19.

This troupe is composed of five men and four women. Their costumes are exceptionally pretty for this kind of an act. They open on full stage, singing a Russian song, after which several of the troupe offer dancing specialties. Their work is good, but nothing out of the ordinary. Twelve minutes.

Douglas Fairbanks and Company, in "A Regular Business Man."

FIFTH AVENUE, FEB. 19.

Douglas Fairbanks and company presented an amusing one act absurdity, entitled "A Regular Business Man," by John Stokes, and without a doubt this is one of the best things ever done by Mr. Fairbanks.

The scene shows the office of Robt. Hornblower, a young lawyer, who has never earned a dollar in his chosen profession, but who is very much in love with a Beatrice Wise, his stenographer and *fiancee*. Miss Wise threatens to leave Mr. Hornblower, but he is given an hour to make a business man of himself. So he sets about calling up prospective clients on the phone. In the mean time his uncle calls him up, and tells him that if he will put up $1,000 he can make $50,000 for him, but he must get the money up before noon the same day. Lawyer Hornblower tells his *fiancee* that he lost his last one hundred dollars along with his wallet the night before, and has only $3.85 to his name.

In the mean time a Mr. Rockman calls on him and tells him he will give him $900 if he will buy a lease on some property held by a Mrs. Sweet. Rockman leaves the office, and an old lady enters to see Mr. Hornblower and return the $100 which her son had found. Mr. Rockman returns, and a funny situation occurs when the lady proves to be the party Mr. Rockman wants to buy the lease from. The old lady appoints Mr. Hornblower her lawyer, who demands $9,000 for his client's lease, taking $1,000 commission for his end. The financier claims the lawyer the best ever. The old lady goes away with her $8,000, and all ends well. Lawyer Hornblower is a regular business man.

Douglas Fairbanks gave an excellent performance of Hornblower, and fully merited the approval accorded him. Jean Murdock, as his *fiancee*, gave a very clever portrayal. Miss Hanchett was very good in the part of the old lady. Elmer Booth, as the financier, looked and played the part to perfection. This is one of the most enjoyable and laughable sketches in vaudeville.

Robert Edeson and Company.

COLONIAL, MATINEE, FEB. 8.

Robert Edeson made his first plunge into vaudeville this week at this house with a condensed version of the second act of "Strongheart."

Handicapped by a bad cold, and with many of his supporting company in the same predicament, Mr. Edeson gave a fairly creditable performance, although his acting was not quite up to his standard. The act on the whole is not up to vaudeville's standard, and the popularity of the star alone managed to pull it through. It lacks the punch. A short synopsis of the entire story in the program would also help in getting the drift, for as it now stands one is left in the dark through the entire act. The time was fifteen minutes, on a full stage, showing the training quarters of a football team. The cast:

Strongheart the Sioux Indian	Robert Edeson
Frank	Francis Brandon
Dick	John Macfarlane
Thorne	S. T. Leaming
Billy	Wilmott Williams
Buckley, coach	H. H. McCollum
Tommy	Charles Merriwell
Ross	Joseph Roberts
Farley	W. Leonard Howe
Josh	Donald O'Neill

"My Lady's Fans."

HAMMERSTEIN'S, MATINEE, FEB. 13.

Probably the best posing act, for the novel way in which it is presented, made its first appearance at this house this week. It is called "My Lady's Fans," and is billed as "Dans Les Tableaux Vivants," or With the Living Pictures.

The curtain rose on another curtain of heavy lace, and this in turn rose and disclosed a large fan, which opened and closed for each pose. Special scenery is used for every pose, some being only of famous paintings, others, scenes from life, and still others with living models. In one pose, however, it would do well to use one of the stouter models as "The Spirit of the Flowers," as the one now used is entirely too slender, and gives the appearance of a beanstalk. With this change the act is bound to cause talk wherever it plays on account of its originality and the clever manner of presentation.

The poses seen were: "My Lady's Fan," "Evening in the Alps," "The Fairy and the Frog," "Rhinegold," "In Naples," "Spring in Japan," "Mardi Gras," "Down South," "Spirit of the Flowers," "White Squadron in Japan, 1909," and "Silver Lace."

Page and Wilton.

CITY THEATRE, FEB. 14.

Here is a singing and talking act that does not depend upon a lot of old, worn out, rapid fire conversation to get laughs. The boys have a lot of new, up-to-date chatter, and their comedy is exceptionally funny. The comedian, in a grotesque comedy make-up, is extremely funny, and the straight man knows how to dress and work up his lines. Both boys have good voices. These boys should be heard from in their particular line, and have no trouble in holding a good position over the small time.

Thos. A. Wise, in "Chip of the Old Block."

FIFTH AVENUE, FEB. 19.

Thomas A. Wise made his dash into vaudeville in a new one act playlet, entitled "The Chip of the Old Block," and from the rise to the drop of the curtain the audience was kept in good humor throughout with the many funny situations and comedy lines. The scene takes place in the lounging room of the Actors' Fund Home on Staten Island. Thomas Burridge, an old, retired actor, who has played comedy roles and gained a reputation before retiring, but whose sole ambition was to be a leading dramatic actor, receives a telegram from his son, whom he had not seen since childhood, but who is now a leading actor with a repertoire company, telling him he is to pay the father a visit at the home. The father awaits the arrival of his son, telling his fellow actor friends that his son is a leading dramatic performer. The son arrives, a big, fat, jolly looking fellow, dressed like a circus sport. The father can hardly believe that the fat boy is his son. The boy explains that he is leading comedian, not leading dramatic man, with the troupe, and the father is nearly heartbroken. The son describes parts that he has played with the show, with much success, and also tells of the plot of a new play in which he is to star. As a finale the son tells his father that he is married and has a son fourteen months old. The father fondles the picture, with the hope that the family will have at least one dramatic star to save the name of the Burridge family.

Thomas A. Wise, as Thomas Burridge, the old actor, gave a remarkably natural portrayal of the character, and was compelled to respond to many curtain calls.

W. H. St. James, carrying about as much avoirdupois as Mr. Wise, kept the audience in spasms of laughter with his comedy explanation of the new show, and was a decided hit.

John Marble, as Clayton Jones, was applauded for the fine reading of his lines.

Chas. N. Greene and Chas. E. Johnson were very good in minor roles. The act is laughable, is admirably played, and worth going a long way to see.

Flynn, Craig and Haywood.

HARLEM OPERA HOUSE, MATINEE, FEB. 14.

Two very pretty girls and a good looking young man, who bill themselves as Flynn, Craig and Haywood, presented a bare stage act, entitled "How Props Butted In," here the first half of last week.

A sister act comes to try-out, and, of course, meet a fresh property man. The girls quarrel and decide to split the act. "Props" offers his services to one, who goes to see the house manager about it. Meanwhile the other returns, and "Props" again offers his services, which are accepted. The former comes back, and both girls quarrel until "Props" suggests they make up and he will join both.

During the action of the skit, specialties were introduced by Miss Craig, who looked like a "dream" in a beautiful pink gown, and sang "Oh, Mr. Dream Man," and gave a graceful exhibition of fancy dancing. Mr. Flynn gave "We All Fall," which he put over in good style, and then gave some fine eccentric soft shoe dancing. All in the sketch work hard, and their efforts were well appreciated, but the act would make a bigger hit if a few lively songs were put in in place of those now used, which, though good, tend to slow up the action.

The act, on the whole, is one of the best of its kind, and should have no trouble in holding their own on any bill, as the comedy is original, and the singing and dancing very good. The time was eighteen minutes, on a full stage.

Countess Leontine.

HAMMERSTEIN'S, MATINEE, FEB. 13.

Billed as a singing comedienne this young woman does not live up to her billing, as she is in no way whatsoever a singing comedienne, but more of a ballad singer.

Probably of foreign birth this young lady has a great deal to learn of the customs of the vaudeville stage here. Her manner of dress is far below the standard, for no singing comedienne would come out in a directoire gown, with willowy plumes in her hair. Her voice is fair, and she uses ballads which are good. Her best song was "Honey Moon Love," which brought her a fair amount of applause. The act is good for the small time, but will require a good deal of changing before it will pass on the big circuit.

Ellis' Hawaiians.

HAMMERSTEIN'S, MATINEE, FEB. 13.

Showing a beautiful tropical scene, six Hawaiian boys made their first appearances at this house last week, with an instrumental, singing and dancing act.

Closing the show and following a "clean up" musical act, these boys did exceedingly well considering their position on the bill. With a lute, viola, two guitars, a piccolo and a violin, these boys gave music of an excellent nature and pleasing qualities. The one who sings, rendered "The Palms" in excellent voice, and received hearty applause. Put in a good position on a bill, this act can uphold its end at any time, as it is one of the best yet seen around here. The time was fifteen minutes, on a full stage.

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OUT OF TOWN NEWS

Pittsburgh, Pa.—Nixon (Thos. F. Kirk Jr., mgr.) Marguerita Sylva, in "Gypsy Love," Feb. 19. Advance sale has been very large. "Get-Rich-Quick Wallingford" 26.

ALVIN (John B. Reynolds, mgr.)—Aborn Opera Co., in "The Bohemian Girl," Feb. 19; "The Kiss Waltz" 26. "Blue Bird" did a big business the past two weeks.

GRAND (John P. Harris, mgr.)—Bill week of 19: The Florentine Singers, Howard and North, Hastings and Wilson, Gordon and Marx, Wilson and Wilson, Carl D. McCullough, Amoros Sisters, and Rock and Fulton. Business capacity.

DUQUESNE (Denny Harris, mgr.)—Harry Davis Stock Company, in "The Lottery Man." "The Three of Us" Feb. 26. Business capacity.

LYCEUM (C. R. Wilson, mgr.)—Norman Hackett, in "Satan Sanderson," 19; "In Old Kentucky" 26.

HARRIS' (John H. McCarron, mgr.)—Bill week of 19: Kawkasian Troupe, Myron Trio, Arminta and Burke, Ford and Hyde, Fields and Hanson, Brennan and Wright, Dode Hallman and Weber Sisters, George E. Whalen and De Rossi Duo.

KENYON.—Margaret and lions, Jack Miller, Hedge and Holmes, Dorothy Lyon, Weal and Alquist, and Le Van Troupe. Business capacity.

FAMILY.—The policy of this theatre has been changed, and after being closed a week, will re-open entirely remodeled, with moving pictures only. It will be under the personal direction of John P. Harris, which insures only the best.

GAIETY (Henry Kurtzman, mgr.)—The Bowery Burlesquers 19, with Minnie Lee and Lizzie Freiligh, who have many friends in this city. Fitzgerald and Quinn are also with the company, while Toots Papa is the added attraction. Vanity Fair, with Pat White, 26.

ACADEMY (H. W. Williams, mgr.)—Broadway Gaiety Girls 19, Cherry Blossoms 26. Business capacity.

CARNEGIE HALL.—Cincinnati Orchestra 20, N. Y. Symphony Orchestra 22.

NOTES.—Manager Henry Kurtzman, of the Gayety, has been in Cambridge Springs for the past ten days owing to failing health. He is said to be improving rapidly and will be back to his old stand in a short time. His many friends wish for a speedy recovery.... Manager Harry Williams, of the Academy, has been in New York for the past week tending to business, also making arrangements for the booking of his act, "Aris," which created much comment throughout the West, where it just finished an extended tour. He is expected home this week.........Manager John McCarron, of the Harris, continues to hold weekly receptions with the many performers who knew him while connected with the various Keith houses throughout the East. He is very popular with all of them. ......The Kinsners, a heavyweight balancing act, were the most talked of act on the bill at the Harris last week. Some of the feats performed were nothing short of marvelous and got plenty of applause......Mermaida, the diving Venus, seen at the Harris last week for the first time made many friends. Her act appeals to all lovers of aquatics. A pretty girl, with a splendid figure, doing various dives and strokes never seen here before, drew round after round of applause. She is very graceful in all her movements, and earned much favor. The scenery is well selected for an act of this kind...... Buckley-Martin company were forced to close after giving one performance on Saturday, at the Harris, account of Mr. Martin losing his voice. Chandler and Ames, who laid off here during the past week, were substituted on an hour's notice, and did very well...... Exposition Hall—The Pittsburgh Auto Show opened Saturday, Feb. 17, and presents a beautiful spectacle. Arthur Pryor and his band furnish the music, assisted by the folowing soloists: Herbert Clarke, cornet; Blanche Mehaffay, soprano; Virginia Root, contralto. A canopy of blue sky, studded with thousands of electric lights, tend to give the entire interior a beautiful appearance. The bandstand, especially erected at a cost of $7,000, is a piece of splendid architectural work, and throughout the large auditorium are seen banks of palms and flowers. The show is under the able management of Thos. S. Cochran, well known in local automobile circles. Attendance very large.

Lancaster, Pa.—Fulton (C. A. Yecker, mgr.) Allen's Musical Comedy Co. played to good houses week of Feb. 12. Keene, magician, 20; Miner's American Burlesquers 24, "McFadden's Flats" 26, "The Cat and the Fiddle" 27, Trixie Friganza 28, Phelan's Musical Comedy Co. 29, March 1, 2.

COLONIAL (H. E. Doan, mgr.)—This new house has been presenting a good line of vaudeville and doing a very satisfactory business. The bill week of 19: E. Fred Hawley and company, in "The Bandit;" Henry and Francis, Marion Garson, Williams and Warner, Gracie Emmett and company, Greiner and La Foose, and Duffin-Redcay troupe of acrobats.

FAMILY (Charles M. Howell, mgr.)—Feb. 19-21, a good vaudeville bill, headed by the Cora Youngblood Corson Sextette, also moving pictures.

NOTE.—The Hippodrome, the largest moving picture house here, had a particularly good week. The Cinderella pictures, for which Mabel Taliaferro posed the title part, packed the house to its limit, Feb. 12, 13.

Scranton, Pa.—Lyceum (T. M. Gibbons, mgr.) Gertrude Elliott, in "Preserving Mr. Panmure," Feb. 22, 23; "The Sweetest Girl in Paris" 24, John Drew, in "A Single Man," 26. "Uncle Tom's Cabin," 16, 17, to good houses.

POLI (John H. Docking, mgr.)—Bill week of 19: "The Hold-Up," Royal Tracy and company, Cartmell and Harris, George B. Reno and company, Lewis and Dody, Mann and Franks, and Juggling De Lisle. Business continues good.

ACADEMY (H. R. Smith, mgr.)—Bill week of 19: Bijou Gertrude, the world's greatest juvenile entertainer; Black and McCrone, Bonner and Meeks, "The Danites," special two reel film, 21.

COLUMBIA (G. Nelson Teets, mgr.)—Bill week of 19, Yankee Doodle Girls. Special feature, big six round boxing contest 20, between Dennis Tighe and Terry Mitchell.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) attractions announced for 19: Wrestling match between Stanislaus Zbyszko, the Polish giant, and George Burgello, from the Isle of Colon; Colonial Belles Burlesquers 20, Elbert Hubbard's lecture, 21; Trixie Friganza and company, in "The Sweetest Girl in Paris," 22; "The County Sheriff" 23, "A Millionaire Tramp" 24.

ORPHEUM (Wilmer & Vincent, mgrs.)—Attractions 19 and week: The Tom Terriss company, in "Scrooge;" Thomas and Snow, Max Williams and William Cahill.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) Harry Bulger Feb. 11, 12. "Pink Lady," 13, had a packed house. "Spring Maid" 19-21, "Heart Breakers" 23-25, Montgomery and Stone 26, 27, "The Man from Home" 28-March 2.

LYRIC (Benj. M. Stainback, mgr.)—"Girl from Rector's," week 11-17, had good business. For week 18-24, Ward and Vokes, in "The Trouble Makers."

ORPHEUM (Max Fabish, mgr.)—The Courtiers, Agnes Scott and Henry Keane, Sammy Burns and Alice Fulton, Paulina Moran, Horton and La Triska, Ergotti and Lilliputians, Conlin and Steele and Carr, for week of 19.

NOTE.—Picture houses doing good business are: Majestics Nos. 1, 2, 3, 4, Carrollton, Alamo, Queen, Royal, Colonial, Palace, Star, Imperial, Pekin, Gem and Pastime.

Dubuque, Ia.—Grand Opera House (John Maclay, mgr.) "Excuse Me," Feb. 14, pleased a good house. Robert Hilliard 15, "Mutt and Jeff" 16, "The Girl of the Golden West" 17, "The Servant in the House" 24.

MAJESTIC (Jake Rosenthal, mgr.)—Capacity business continues at this house. Feb. 18 and week: Three Dolce Sisters, the Mimic Four, Three Livingstons, Franz Meisel, violinist; Lydell and Butterworth, and Eugene and Marr.

NOTE.—Moving picture houses—Princess, the Amuse, the Star, the Royal, Dreamland No. 1, Dreamland No. 2—all report good business.

ADA SIMPSON, of the Harry Shannon Stock Co., writes: "I mourn the loss of my mother, who died Feb. 8, at Wilmington, O."

Circus News.

PAUL CONCHAS, AERO-STAR.

The newest European novelty is booked for the Ringling Brothers' Show as a special feature, and will open in Chicago the first week in April through arrangement with his manager, Richard Pitrot. The contrivance consists of a real aeroplane fastened to one end of a bar pivoted at the top of a high tower, with a performer doing trapeze work on the other end, during the rapid revolutions, on the razzle dazzle order.

Crigler With Gentry Bros. Again.

Harry Crigler and his band will be with the Gentry Shows again this season for the seventh time. That the band will be up to its usual high standard of excellence the following roster bears witness: Chas. Kellman, flute and piccolo; Chas. Piske, E. W. Robinson, V. L. Sutton and Ed. Kamper, clarinets; T. J. Wolfe, Chas. Storm and Paul C. Hennel, cornets; Chas. Byrde, Chris Schmidt and Anton Lindsay, horns; C. E. Hughes, Porter Kitsing and Maurice Demaree, trombones; Fred House, bassoon; Geo. J. Cady, baritone; W. H. Hinda and Pierre J. Olker, basses; P. J. Cahill and Myron Tully, drums.

JOHN CRATER, formerly with the Lemon Circus, can communicate with his daughter, Mrs. Wise, at 2435 Indiana Avenue, Kansas City, Mo.

CHARLES DIAMOND writes: "I have been with the Frank A. Robbins Shows for two seasons, but have signed with the Mighty Haag Shows for the season of 1912. Am one of the original Gregory Family of acrobats and aerialists."

H. C. WITWER writes: "H. C. Witwer, the hustling agent, will be with the advance forces of the Two Bills' Show for the coming season."

HARRY F. WILLS, the "calliope king," who is visiting the Parker, Robbins & Parker Comedy Co., has signed with the Sells-Floto Shows for next season.

THE RIPPEL BROS.' SHOW is working night and day to be ready for the opening on May 4. The show will go out with a new outfit, new people, and will put on some Wild West stunts for coming season. Route will be same as for the past ten years.

NEW YORK CITY.

Liberty (J. W. Mayer, mgr.)—*The Opera Ball*, a musical comedy, in three acts, derived from the German of Victor Leon and H. von Waldberg, English adaptation by Sydney Rosenfeld and Clare Kummer. Music by Richard Heuberger. Produced by Klaw & Erlanger, Feb. 12, with this cast:

George Dumenil	Harry Fairleigh
Paul Aubier	George Lydecker
Germain	Howard Pascal
Palmyra	Evelyn Carter Carrington
Theophilus Beaubisson	Harry Conor
Capt. Henry Beaubisson	Burrell Barbaretto
Angele	Olive Ulrich
Marguerite	Alice Gentle
Céleste Dercmy	Marie Cahill
Yvetta	Hazel Kingdon
Fleurette	Dorothy Arthur
Babette	Viola Cain
Coquette	Marion Miller
Philip	Frank Tierney
Fedora	Mayme Gehrue

The chorus: Mignon Leria, Gertrude Adams, Maybelle Haskelle, Mae Starkey, Evelyn Inch, Bessie Clifford, Margaret Zimmerman, Evelyn Kneen, May Stockton, Elvira North, Martha Stone, Bertie Harris, Julia Kelleher, Ida Bentley, Irma Cummings, Ethel Peterson, Emma Paxton, Gladys Buckley, Beatrice Thompson, Della Forsyth, Jack Elliott, Jack Johnson, Fenton Bolger, Philip Moore, Harry Dee, Jack Hamilton, Thomas Shields, Jack Borden, Frank Carrig, Ned Elkington, Wilson Price, George Wagner, William Croxton, Kenneth Roland.

If clever dancing, pleasing music and clever nonsense will count for anything, Marie Cahill, who opened Monday evening, Feb. 12, in "The Opera Ball," will have a most successful run. The large audience on the opening night received the piece and star in a most favorable manner. The score is replete with catchy, up-to-date music, every number receiving several encores. The dancing, which is supplied by several members, and is out of the ordinary, scored heavily. The comedy, the burden of which falls on the fair shoulders of Miss Cahill, assisted by Harry Conor, created much laughter. The adapters, Sydney Rosenfeld and Clare Kummer, deserve much credit for the manner in which they have handled the book. Richard Heuberger, who is responsible for the music, clearly demonstrated his ability as a composer. There is very little startling in the book, being of the old "Pink Dominoes" variety, but with a little touch of American ideas it seems sure of success.

Miss Cahill got all the comedy possible out of her role, and sang about five songs with good results. The best of these was "Let Us Find a Charming Rendezvous," in swinging waltz time, which will, no doubt, make it one of the song successes of the year. In this number Miss Cahill was assisted by Burrell Barbaretto, both rendering the number in good voice. An original dance was performed by them at the conclusion of the song, which was a knockout. It was a sort of a turkey trot, and had a stop movement and a new swing that provoked much laughter.

Harry Conor, who needs very little introduction, ran a close second in the comedy end.

Alice Gentle sang several songs in excellent voice. Olive Ulrich was also heard in several songs to good advantage.

Harry Fairleigh and George Lydecker scored one of the hits of the evening, singing "We Only Have One Life to Live."

Mayme Gehrue and Frank Tierney contributed a dance in the second act that was so good the audience made them repeat it several times. Several others performed some excellent dancing that was well liked.

Howard Pascal, as a butler, and Hazel Kingdon, as a maid, gave fine performances. The principal numbers include: "What Are We Coming To?" "Sometimes," "Listen to Me" and "Sergeant Phillip of the Lancers," all of which are sure to become popular. The second week began Monday, Feb. 19.

American (Charles J. Potsdam, mgr.)—Ever since the Board of Aldermen passed the bill permitting standees, the S. R. O. sign has not had any opportunity to accumulate any dust on itself at this popular playhouse, and the roped-off spaces are always crowded at every performance. An exceptionally good bill, the last half of last week, served to bring out large numbers at each performance.

Prof. J. Edwin Liebman started the fireworks by playing "Haunting Rag" in a manner that brought him several rounds of applause.

Loretta Boyd sang in a good voice, "Baboon Baby Dance," and showed the slides, and all helped her in the chorus.

Bombay Deerfoot, a "real" Indian, as he says, juggled some, shot arrows and then swung a lariat. Deerfoot's best feature is his swinging of a 75 ft. lariat, which he handles in a clever manner. His talk about himself, in Indian language, had the audience guessing for a while, until he repeated it in splendid English.

Jackson and Margaret, a colored man and woman, rendered some songs in good style, the woman's voice being exceptionally good. Both opened with "My Cavalier," which brought them good applause. Next the man gave a topical song, followed by one from the woman, and both ended up with "The Last Rose of Summer," which brought them several curtain calls.

The Parshleys, a man and a woman, played on musical glasses and then on the xylophone, going from ragtime to opera and back again. The man's playing of Liszt's second rhapsody brought him a good amount of applause, and showed him to be a musician as well as a player. The woman's dress, actions and smile remind one a great deal of "I Don't Care" Eva, especially her manner of bowing on the recalls. The act is on a par with the best of its own class.

Frankie Drew came on in a pretty white coat and sang "Walk, Walk, That's All," in a good voice. She then gave a German character song, "Lena, the Manicure Girl," putting it over in good style with good dialect. She finished up with a laugh song. Frankie's best work, however, is when she uses slang expressions, for, from the way she puts them over, she certainly has played a tough role before. For a single she ranks close to the top.

J. K. Emmett and company presented "A South Dakota Divorce," which has been seen around New York innumerable times. With a little rewriting this sketch can be made a big time act, for the theme is novel, but the material at present bad. Mr. Emmett can also help the act in its present condition by assuming a quieter manner and appearing more as a husband than as a boy. The feature of the act, however, is his singing of the songs made famous by his father. For this he received several curtain calls. He also dances very gracefully for a man of his size. By making the changes mentioned Mr. Emmett will have an act that should get for him plenty of time over the big circuits.

During the intermission those who did not wish to go out were entertained by the showing of "Pathe's Weekly No. 7," of this year.

Forrester and Lloyd started the ball rolling again after the little rest, by giving a good singing and talking act. They opened with a song, then gave some snappy and original talk. Following this the man gave a song in good voice, after which the woman gave a good exhibition of soft shoe dancing. The man came back in coster make-up and gave a typical coster song, after which he was joined by the woman, and both gave a conglomeration of songs, all to the tune of "The Merry Widow Waltz." Plenty of applause greeted them at the finish.

Kendalls' Auto Girl was next, and she certainly had most of the audience "up in the air" as to whether she was a mechanical doll or a human being. She was brought down in the audience for closer inspection, and many tried to find out what she was. One fellow said that by kissing the figure you could tell, so he was given a chance, but after kissing the girl was as much in the dark as before, and it was not before the figure showed itself to be human that he knew what he had kissed. This incident caused plenty of laughter, and brought the act several rounds of applause at the finish. The acting of the girl was wonderful in every detail, and this act surely deserves better time.

Charlotta St. Elmo was the real "clean-up" act of the evening. A character singer, with an excellent voice and a pleasing stage presence, Miss St. Elmo made a big hit by her clever rendition of popular songs. She opened up with "Oh, Mr. Dream Man," followed this up with "Oh, John," then gave a dialect version of "Italian Serenade," and closed in a regular Eva Tanguay costume, singing "Everybody's Doing It," in a real darkey manner.

Marx Bros. and company furnished plenty of opportunities for laughs by their funny antics in school. "Fun in a Hi School," as it is called, certainly lives up to its billing, for plenty of fun is on tap at all times during the action of the skit. The brother who plays the harp, however, deserves special mention for the excellent manner in which he handled this instrument and for the excellent music he produced with it.

The Vitagraph film, "A Villain Foiled," ended an enjoyable evening for all, and then the sign flashed "Good-Night—Call Again," and we all took a drop down the elevator shaft to the cold street below. The bill for 19-21 includes: Albini and company, Great Maximo, slack wire equilibrist; Golden and Hughes, in "Seseretta's Visit to the North;" Jas. Lichter, the baron at the piano; Duffy and Edwards, comedy bar team; Dena Cooper and company, in "The Confession;" Emma Pollack, a study in song; Lewin and Martell, xylophone experts; Manuel De Frates, the fearless wonder; Grace Leonard, the American boy, and the motion pictures.

City (Ben Leo, mgr.)—The bill for Feb. 15-18 presented a number of enjoyable acts and interesting pictures.

The Smith Trio of colored performers had a lively routine of songs. The stout man and the two girls opened well in a good song. Then two of them sang "Ragtime Rosie." One of the ladies next made good in "Oh, Mr. Dream Man." The comedian returned in a plaid suit and high hat and sang some mo', while the ladies changed to come back for a united and successful attack upon "The Chicken Rag."

Nat Leffingwell and company presented their laughable sketch, in which a club member lies down for a nap and dreams of a jag acquired at an initiation. His wife is in the dream, and she has just left for her mother's home when the police arrive to raid the house, when the dreamer awakes. Mr. Leffingwall made the dream jag thoroughly funny, and his assistant, playing the wife, contributed good work.

Ben Knox had a good opener in "College Rag." In neat street attire, he easily caught the house by his natural behavior. His monologue on railroad traveling, lunch rooms and a few parodies, went over nicely. Then he gave a cleverly put together potpourri of play titles, and finished with a parody on "Ragtime Band."

Mack and Vincent opened with Miss Vincent at the piano, accompanying the "Every Little Movement" rag in clever manner. "Dunga Dhin" was recited by Mr. Mack in masterly manner, for which he received abundant applause. For their "Mexican Reel" the couple were obliged to bow repeatedly.

The Valerie Sisters opened demurely with "Bessie Brown." They then singled alternately in "She Married the Fellow That I Was Going to Get," "Put It in Your Repertoire" and "Kelly and Rosenbaum," which was sung in excellent manner and characteristic make-up by the younger of the sisters. Into their double song and dance the latter named injected a lot of funny work and bits, every one of which caught the fancy, and they were obliged to acknowledge the uproarious applause with numerous bows.

May Waldron (Mrs. Stuart Robson) and company were there with "Mrs. Honey's Honeymoon," with the finish changed somewhat from that presented on former occasions. The jolly humor of the rather corpulent comedienne was well liked. The support also worked well.

Brown and Wilson, one as a dandy, the other in full dress with a funny hat, did a lot of grotesque dancing, lively talking, singly and in pairs. On the mat their feet in action tapped out the time without a miss, and their unique exit made a hit. The comedian of the two had some funny grimaces, with good laughing effect.

The Wally Trio of acrobats included a midget performer, who was right to the front with the comedy flips and stunts, and also held up his end in the real working moments. In billiard cloth suits the trio went through their routine of head and hand balances, leaps over stairs to hands, the bridges, three highs and funny falls, and their work with the chairs also caused applause. They had some real novel tricks, in which the little fellow came in mighty handy for rapid execution.

The pictures included "La Favorita," "The Chocolate Revolver," "Jenkins Up in the Air" and "The Puppet Show."

Lincoln Square (Chas. Ferguson, mgr.)—Big business continues to favor this house, and it now has a well established clientele of patrons who apparently have their regular visiting days. There is being run this week a series of moving pictures that have done long service on the local circuits of theatres, but an important deal has been made whereby on each Monday and Thursday, seven entirely new films will be placed on view. This will give the once-a-week patrons seven pictures they have never before witnessed.

The new vaudeville show of Thursday, 15, brought six acts of entertaining merit, and George Banks, a monologist, with a well delivered line of talk, a couple of good songs and a few dancing steps, started things going in fine shape.

Morris and Beasley, a young couple of opposite genders, followed in songs and dialogue, which got over to the complete satisfaction of the big audience. If the male end of this act is Morris, he has a very capable partner in cute little Miss Beasley. She was there every time with the cross-fire patter, and her songs, especially the "Letter" number, were gems in their way. "Ephraham Jones" was the best song put over by the young man, and it received a well deserved encore. They took three bows on their closing number, "Susie White."

The Musical Stoddards deserve praise for their novel manner of introducing their instrumental numbers with a line of quiet comedy talk. Closing with a 'cello number by Mr. Stoddard, with the young woman as an accompanist on a small organ, was an artistic, and at the same time, an effective finish to a nice little act.

Heritage and Dinehart appeared in a finely acted little playlet, wherein a wife's jealousy and suspicion of her husband's fidelity was the dominating theme. It is a sure proof of merit when players can score a success in a sketch where the theme is time worn, and this fact must be credited to their work on Thursday.

The Three Cook Sisters, in their song numbers, came very near pulling down as big a hit as when there were four girls in the act. They are endowed with good looks, excellent singing voices, and were very attractively costumed. They were easily the applause winners of the program, and "I Want a Girl" and "Blanket Bay" were their best numbers.

The Mori Bros., three young Japs, closed the vaudeville program with work on the tight wire and barrel kicking that would compare very favorably with anything in this line ever seen on the local stage. In fact, the boy on the tight wire accomplished all his feats without the aid of a balance pole or umbrella. Something new was developed in their double foot juggling of the barrel, with the introduction of comedy that brought the laughs in plenty.

The usual illustrated song number was rendered by a young man with a tenor voice of much volume, and the slides were resplendent in color.

OUT OF TOWN NEWS

Utica, N. Y.—Majestic (Ford Anderson, mgr.) the B-sharp musical (local) did well Feb. 12, 13. Gertrude Hoffmann was well received 14. Italian Opera Co. drew well 16. The new Majestic Stock Company, with Warda Howard and Louis Leon Hall, and an able cast, will present "The Man of the Hour" 19 and week, and a number of good productions will follow.

SHUBERT (W. D. Fitzgerald, mgr.)—Business is big. This week, "The Parisian Garden, with Louis Simon and Kathryn Osterman, Barry and Wolford, Three Ernests, Rube Dickinson, the Berrens, Celia Weston, and the Stanleys.

HIPPODROME (M. F. Clancey, mgr.)—Good houses last week. This week: Miss La Brant and Prince Albenc, and Sally Brown.

LUMBERG (W. D. Brooks, mgr.)—The Morton Opera Co. is meeting with big success. "Sergeant Kitty" last week drew big houses. This week they present the "Three Twins."

ORPHEUM (Ford Anderson, mgr.)—Change of pictures daily and song selections. Attendance good.

ALHAMBRA (Henry Lux, mgr.)—This new theatre is drawing big with a change of bill daily.

GEM (L. H. Chapman, mgr.)—Change of pictures daily and business is good.

Albany, N. Y.—Harmanus Bleecker Hall (Edward M. Hart, mgr.) Cyril Scott, in "The Fatted Calf," and Gertrude Hoffmann, with Imperial Russian Dancers, divided a most successful week. "The Deep Purple" 19-21, "Alias Jimmy Valentine" 22, "Uncle Tom's Cabin" 23, 24, "Driftwood" 26-28.

EMPIRE (Jas. H. Rhodes, mgr.)—A big burlesque week, with the houses crowded at each performance. Painting the Town 19-21, Hasting's Big Show 22-24, Midnight Maidens 26-28.

GAIETY (Oliver H. Stacy, mgr.)—High Flyers Co. closed a successful week's business. The attraction for week 19-24, Thiese's Wine, Woman and Song Co.; 26-March 2, Morning, Noon and Night.

PROCTOR'S (Howard Graham, mgr.)—The usual big business reported for vaudeville and moving pictures.

MAJESTIC (Emil Dieches, mgr.)—Popular continuous performances of moving pictures, with vaudeville, with the house filled at all times.

NOTE.—Gaiety Theatre will play M. M. Thiese's wheel shows for the balance of the season.

Rochester, N. Y.—Lyceum (M. E. Wolff, mgr.) Frances Starr, in "The Case of Becky," supported by the same admirable company seen here earlier in the season, repeated her former great success. Business fine. Mrs. Fiske, in "Lady Patricia," 22-24; Lina Abarbanell, in "Madame Sherry," 26-28; Kitty Gordon, in "The Enchantress," 29-March 2.

SAM S. SHUBERT (Elmer Waters, mgr.)—Kinemacolor pictures 19 and week.

BAKER (Frank R. Parry, mgr.)—"Driftwood," presented by a first rate company, did excellent business week of 12. "Alias Jimmy Valentine" 19 and week, "In Gay New York" 26-28, "The Light Eternal" 29-March 2.

TEMPLE (J. H. Finn, mgr.)—Homber B. Mason, Marguerite Keeler and company, Stepp, Mehlinger and King, Gene Hughes and company, "Silvers," Harriot Burt, Jas. T. Duffy and Mercedes Loren, Will Rawls and Ella Von Kaufman, Three Josettys, and moving pictures, week of 19.

CORINTHIAN (Fred Strauss, mgr.)—Billy W. Watson and the Girls from Happyland Co., 19 and week.

COOK OPERA HOUSE (Aster Amusement Co., lessees).—The Lady Buccaneers Co. week of 19.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) Rose Stahl, in "Maggie Pepper," Feb. 19-24; Marguerita Sylva, in "Gypsy Love," week of 26.

TECK (Messrs. Shubert, mgrs.) — "The Truth Wagon" week of 19, Lew Dockstader 28-March 2.

CONVENTION HALL (H. L. Meech, mgr.)—Nina Morgana, assisted by F. S. True and Mme. Blsauw, 23.

SHEA'S (M. Shea, mgr.)—Bill week of 19: George Lashwood, Harlan Knight and company, Three Leightons, Raymond and Caverly, Willette Whitaker, Staley and Birbeck, Three Aeroplane Girls, and Gordon Bros. and Bob.

LYRIC (J. Laughlin, mgr.)—"The Penalty" week of 19, succeeded by "The Stampede."

LA FAYETTE (C. M. Bagg, mgr.)—Merry Maidens, with Chooceeta, week of 19, followed by Lady Buccaneers.

GARDEN (C. White, mgr.)—Passing Parade week of 19, to be succeeded by Ben Welch and burlesquers.

ACADEMY (H. M. Marcus, mgr.) — Del Franka's baboons and monkeys, with Wednesday night professional try-outs, are current features.

Camden, N. J. — Temple (F. Falkner, mgr.) an excellent class of shows are coming these early Spring days, "The Old Homestead" playing its first Camden engagement this week. A. K. Hall, the advance man, has, in conjunction with Manager Falkner, pulled off some big advertising stunts—besides whole page advertising they have gotten first page news notices about "The Old Homestead" that has made this the best advertised show that ever played here.

NEW BROADWAY (W. McCallum, mgr.)—Excellent vaudeville acts continue to attract patrons to this house in large numbers. Manager McCallum is acquiring a list of regular habitues patrons who reserve their seats week after week.

Oklahoma City, Okla.—Overholser (H. J. Moore, mgr.) Feb. 10, 11, "The Fortune Hunter." 13, 14, 15, Sheehan English Grand Opera Co.; 18, Harry Bulger, in "The Flirting Princess;" 20, 21, Bailey and Austin, in "The Top o' th' World;" 25, William Faversham, in "Faun."

FOLLY (F. M. Tull, mgr.)—Bill for week of 11: Kipp and Kippy, Frank King and Lowell Pearl, F. Alyne Warren Players, Rose Kessner, Klein, Ott and Nicholson, and Follyscope. Pleased good business.

METROPOLITAN (F. C. North, mgr.)—Metropolitan Stock Co. presents week 12, "Beverly of Graustark," to capacity, every night. Week of 19, "The Man Who Owns Broadway." Week of 26, "Pudd'nhead Wilson."

McAlester, Okla.—Busby (R. H. Busby, mgr.) Wm. Faversham presented fine performance, to good patronage, Feb. 15. "Over Night" 20.

YALE MAJESTIC (A. C. Brown, mgr.)—Vaudeville and motion pictures continue to good business at this popular house.

FORUM (J. Steinson, mgr.)—Motion pictures enjoys good patronage.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO

FEB. 17.

Business the past week or ten days has improved, due mostly to milder weather and also a better offering of attractions. The Majestic Theatre turned people away at nearly every performance. Changes for next week include: "The Pink Lady," at the Colonial; Billie Burke, in "The Runaway," at Powers'; Robert Hilliard, in "A Fool There Was."

COAT (U. J. Hermann, mgr.)—Margaret Illington, in "Kindling," opened here, and gained some favorable comment from the press and public. The theme is interesting, and the company brings out the best there is in the piece.

BLACKSTONE (A. J. Pitou, mgr.)—Charles Frohman's presentation, "Passers By," will probably depart Saturday, 24, and Blanche Bates will follow.

COLONIAL (James J. Brady, mgr.) — "The Spring Maid," which "cleaned up" in the city, leaves Saturday, 17, and "The Pink Lady" follows.

STUDEBAKER (E. J. Sullivan, mgr.)—"The Greyhound" is establishing another record for this house. It has played two months, and from present indications it will double that run.

GRAND (Harry Askin, mgr.)—The Irish Players have not gripped the city, although they received more free advertising than any other production that has played here. "Officer 666" will follow.

POWERS' (Harry J. Powers, mgr.)—"His Neighbor's Wife" has had some prosperity, although nothing remarkable. Billie Burke will succeed the play and show her talent in "The Runaway."

ILLINOIS (W. J. Davis, mgr.)—"The Siren" continues to good returns.

GARRICK (A. Toxen Worm, mgr.)—"Little Women," a dramatization of Louisa Olcott's famous book of that name, is making good.

LYRIC (A. Toxen Worm, mgr.)—The Drama Players, in their five weeks' engagement, have had much publicity, and are enjoying a fair amount of patronage.

PRINCESS (Mort Singer, mgr.) — "Bunty Pulls the Strings" has had exceptional prosperity, and no announcement has been made as to the termination of the engagement.

OLYMPIC (Sam Lederer, mgr.)—"The Woman" continues here, with no set date for its departure.

AMERICAN (John Cort Co., mgrs.)—John Cort has taken over this house and offered for the opening production "The Rose of Panama," an operetta with some delightful music, which is common to the pieces billed as Viennese. The setting is laid in Panama, and the plot, such as it is, is interesting. It is good for a run.

CHICAGO (Geo. Kingsbury, mgr.)—Walker Whiteside, in "The Typhoon," a remarkable play, is getting the share of business in the city. It will remain here for some time to come.

McVICKER'S (George Warren, mgr.) — "Mother" closes 17. Robert Hilliard, in "A Fool There Was," opens Sunday, 18.

COLLEGE (T. C. Gleason, mgr.) — "The Dawn of a To-morrow," which Gertrude Elliott starred in last season, is pleasing the patrons here the present week. Rodney Ranous, leading man in the company, who has been ill, is back in the fold. "The Light Eternal" will be presented Monday, 19.

LA SALLE (Harry Askin, mgr.)—Alexander Carr, who has been absent from the cast of "Louisiana Lou" for the past few days, because of some differences with the management, has resumed his work, and the play is running along in its usual style.

CROWN (Carruthers & Rixon, mgrs.)—"The Penalty," an intense drama, is the week's attraction here. Next week, Billy B. Van.

LYDA (Geo. H. Hines, mgr.)—The Flying Caros opened the show the first half of week of 12, and gave an interesting performance on the Roman rings. The routine was nicely presented. Bornholds and Elwood followed with twenty minutes of singing and talking. Bornholdt had been a friend of Manager Hines in his circus days, and for that reason the first showing of the act was at this house. It pleased greatly. Richard Lyle and company held third place, and the sketch passed. Drexler and Fox turned out to be one of the surprises of the bill. These two lads play a violin and accordion, and play them splendidly. Mareena and Delton Brothers closed the show with a good comedy acrobatic number.

APOLLO (Walter Johnson, mgr.)—The Leo Trio of bicyclists opened the show 12-14. They gave a very interesting exhibit of difficult feats awheel. Lalor and Mack followed with comedy, which put the audience in the proper humor for further enjoyment. Cecil Hobson and company presented the sketch which has proven such a hit at other local houses. It was well liked. Black and Leslie were next to closing, with an unusual offering, as he is a legless comedian. It brought forth more than usual applause. The closing act was the Beauvois-Maridor Co., in "Wild Flower," which made an excellent showing. The business at this house continues to be very good.

MONROE (Wm. Jenner, mgr.)—Dare and Gilbert were one of the decided hits the first half of week 2. Marie Dare's work made a good impression with the South Siders. The Savoie Four offered selections on musical instruments which were highly appreciated. Ralph Ermey, equilibrist, gave an interesting performance, and Jose and Jennie pleased with their funmaking.

STAR AND GARTER (Dick Ryder, mgr.)—Queens of the Jardin de Paris, with Toots Paka as an added attraction, is pulling strong on the West Side this week. Dave Marion's Dreamland Co. 18, Taxi Girls 25.

EMPIRE (I. H. Herk, mgr.)—The Ducklings, a burlesque show with some attractiveness, is the present week's offering. Whirl of Mirth 18, Gay Widows 25.

FOLLY (J. Fennessy, mgr.)—Daffydils is the present attraction.

KEDZIE AVENUE.—Bill first half: Three Bounding Gordons, Prince and Deerie, Vernon and company, and Tossing Austins. Last half: Chester Canine De Luxe, Maddern and Fitzpatrick, Donahue and Stewart, Williams and Sterling, and the Vander Koors.

WILSON AVENUE. — Bill first half: Gene Greene, Farber Sisters, John A. West and company, and Corporal Wiggins and company. Last half: Gene Greene, Dan Mason and company, Howard's Bears, Finn and Ford, and Jack Taylor.

PLAZA.—Bill first half: Warren and Francis, Nadell and Kane, Dan Mason and company, Lawrence Johnson, and Gruber's Animals. Last half: Musical Brittons, Victoria Five, Sun's Imperial Minstrels, Tom Powell, and Gruber's Animals.

CASINO. — Bill first half: The Zeraldas, Lemuels and Lemuels, Kingsburg and Munson, Eddie Foyer, and Four Baltus Bros. Last half: Joe La Fleur, Morrisy and Rich, Mezzonate Trio, Lawrence Johnson, and Keno, Welch and Melrose.

WILLARD.—Bill first half: Joseph Howard and Mable McCane, McKee Rankin and company, Howard's bears, Finn and Ford, and Jack Taylor. Last half: Joe Howard and Mable McCane, McKee Rankin and company, Farber Sisters, John A. West and company, and Corporal Bert Wiggins and company.

GAIETY, So. Chicago.—Bill first half: Madden and Fitzpatrick, Davis and Walker, Keith and Kernan, Williams and Sterling, and John Zimmer. Last half: Arlington Four, Manuel Alexander and company, Tuscano Bros., the Zeraldas, Ethel Mae Barker.

ASHLAND.—Bill first half: Mlle. Alaska's cats, Jack Hawkins and company, and Ethel May Barker. Last half: Frank Rae and company, the Flying Caros, and Marie King Scott.

INDIANA.—Bill first half: Captain Anson, Grant and Hoag, Austin's animals, Dunn and Hughes, and Howard Chase and company. Last half: Neil McKinley, Swor and Mack, Davis-Gledhill Trio, Nerms and Gordon, and Roland Travis company.

HAYMARKET. — Bill first half: Six Kirksmith Sisters, "On a Side Street," Morrisey and Rich, and Roland Travis and company. Last half: Rathskeller Trio, Bertie Fowler, Ed De Corsia and company, and the Three Zecks.

LYDA.—Bill first half: John Delmore and company, White Bonnie, Borvis and Darley, Franklyn and Davis, and Esmeralda. Last half: American Newsboys' Quartette, Nadell and Kane, Mr. and Mrs. Keenen Wallace, Marcelle and Wilson, and Princess Regina.

LINCOLN.—Bill first half: Four Flying Valentinos, McConnell Sisters, Ed. De Corsia and company, Navins and Gordon, and the Exposition Four. Last half: Mlle. Alaska's Cats, Ward and Cullen, "On a Side Street," Sanberg and Meeker, and Moore's Lads and Lassies.

ACADEMY.—Bill first half: Marcel and Wilson, Grace Wasson, Manuel Alexander and company, Shaw and Lee, Rudolphys and Darce company. Last half: John Zimmer, Lester and Moore, C. A. Bigney and company, Franklyn and Davis, and Woods' dogs and monkeys.

PALACE.—Bill first half: Zonbouiakis, Marie Rowlands, Sherer and Newkirk, and Elliott Troupe. Last half: Balsden, Grace Wasson, Lowell and Esther Drew, Sherman and Gilzano, and the La Keilors.

VIRGINIA (W. E. Heaney, mgr.)—Americus Four, Casad, Irwin and Casad, Mae and Carl Lang, Great Fischer, and Kittie Sherman.

SCHINDLER'S (Ludwig Schindler, mgr.)—Richard Boike and company, Martinez and Jefferson, Argyle Trio, Levis and Lloyd, Bennett and Marcello.

PREMIER (Chas. Schaefer, mgr.)—Bob Wayman, Sharpley and Flynn, Mabel Harper, Mayer and Hyde, the Pioneers, O'Dar's Comedy Canines, the Russells, and Maude Haley.

PARKWAY (H. C. Siebert, mgr.)—Jeanette Dupree and Jesse Felber, and Kathryn Sherman.

FOSTER (Thompson & Herron, mgrs.) — Real Comedy Quartette, and Robert Wassmann and company.

MONOGRAM (M. Klein, mgr.) — Mills and Tansel, Wilson and Dawey, Claude Winfrey, and Mabel Gant.

MAJESTIC (Lyman B. Glover, mgr.)—Eva Tanguay, on her annual visit here, served as the best drawing card this house ever had. Her popularity necessitates another week's engagement. Because of the high salary which Eva demands, the other acts were not up to standard. Nicholls Sisters and the Four Ferds were exceptions, however, and their acts received nearly as much applause as the headliner. Mosher, Hayes and Mosher held a difficult position, following Miss Tanguay. Their work is good, and, under different circumstances, they would have made a decided hit. Milton and Dolly Nobles presented a comedy sketch, which took well, and provoked some laughs among those who have a humorous vein for that sort of funmaking. Bill for week 18 includes: Eva Tanguay, Edgar Atchison Ely, Cæsar Rivoli, Six Brown Bros., Cadets De Gascogne, Kitamura Japs, Paul Barnes, Hinton and Wooton.

WINDY CITY NOTES.

LYDELL AND BUTTERWORTH were obliged to cancel first half of last week at the Casino on account of the illness of the female member of the team. Their place was taken by Emil Subers.

ELIZABETH OTTO, the piano girl, gave each artist on the program with her, the stage hands and the orchestra at the Bijou Theatre, Flint, Mich., a pretty little Lincoln button and a sprig of evergreen on Lincoln's birthday.

TIMOTHY KEELER has resumed his work as a scout for the fair department of the W. V. M. A.

DURING FREDERICK BOWERS' engagement at the Plaza this week he arranged to place several of his songs in the hands of local song publishers.

JOHN JONES, better known as "Jack," the stage manager for the past five years at the Willard Theatre, died on Tuesday night, 13, after a short illness of pneumonia. Jones was the former husband of Adgie, the lion tamer. It is said that he has a mother in England, but no immediate relatives in the United States.

HENRY W. ROWELL, one of the most promising leading men in stock circles in this country, died at his home in Milwaukee, Wis., Tuesday night, 13, after a peculiar illness which lasted three weeks. During that time Mr. Rowell was unable to eat a mouthful of food, and practically died of starvation. Mr. Rowell was formerly leading man for a while at the People's Theatre, Chicago, and later played the leading character parts at the College Theatre. The loss of Mr. Rowell is deeply felt by his many friends in the city as elsewhere.

JOE HOWARD AND MABEL McCANE played the Willard this week.

MRS. GEO. H. HINES has returned from a visit to relatives at Springfield, O. While in that city she was entertained by Mrs. Gus Sun, who gave a social affair in her honor.

MLLE. AMOROS AND BEN. MULVEY will be seen for a few weeks on the Gus Sun time upon their completion of the Hodkins Circuit.

EDDIE HAYMAN is booking some great shows at the Willard, the Wilson and the Kedzie theatres, through the offices of the W. V. M. A. There is hardly a headliner available that he does not grab for the circuit, his latest being Joe Howard and Mabel McCane, who were featured at the Majestic less than two weeks ago.

WILLIAMS AND STERLING, the youthful team who are playing "Smiley Nonsense" this season, seem to have no difficulty in getting time with their clever skit, and have a long route booked over the Association time.

KERRY MEAGER, of the "Association," is making a collection of all the freak letters he gets from "hick" acts and stage-struck young persons who wish to break into regular vaudeville. There is hardly a day passes that Kerry does not have several communications of this sort which hand his office staff a laugh.

ALREADY the St. Julians, who have a neat acrobatic turn and feature a head to head dance, have arranged considerable bookings for the Summer fairs. In the Fall this team will try their fortunes in the East, and will undoubtedly meet with instant favor.

THE FOUR KEARNS BOYS, natives of Decatur, Ill., were featured in the Sunday program of A. Sigfried's Bijou Theatre at that place, and packed the house from pit to dome. It was their first visit home in several years.

DICK FERGUSON, who is some dancer, is

WATCH US GROW
THE REGATTA GIRLS
A Real Burlesque Show
Headed by TEDDY BURNS, Late of "The Midnight Sons" Co.
N. B.—CAN USE SOME REAL SHOW GIRLS FOR NEXT SEASON. SALARY NO OBJECT
ROUTE: Week Feb. 19, Miner's 8th Ave.; week Feb. 26, Miner's Bronx; week March 4, Empire, Brooklyn; week March 11, Casino, Brooklyn; week March 18, Miner's Bowery.
DIRECTION WALTER GREAVES

back in the city this week, playing several of the houses which are on his route over the W. V. M. A. time.

PRESIDENT KARL HOBITSELLE, of the Interstate circuit, is making a tour of the theatres in the South, booked by his organization.

W. S. BUTTERFIELD, of the Michigan circuit, is back on the job after a short vacation at Mount Clemens. He was a visitor in Chicago during the past week.

THE CELLI OPERA CO. is playing the Butterfield time booked by the Beehler Brothers, who have arranged a long route for this popular singing organization.

EMORY ILIFFE, who has been in the box office of the Colonial Theatre for some time, has been selected as the box office man for the new Palace Theatre, which will be open some time early in March. Charles Thaunhousen will be in the box office at the Colonial.

WARD BAKER, a violinist, who formerly played about the streets of Chicago, in order to make his way through school, will be seen at the Majestic Theatre the week of March 4. Mr. Baker has had a romantic career, and since the early days of his street playing, has toured Europe, and later has been making a big hit over the Orpheum time. He plays a semi-classical program, and ends with Will Rossiter's "Loveland" song.

CONSTANCE AND IRENE FARBER, who are at the Wilson Avenue Theatre this week, are New York society girls, who have recently gone on the stage. They appeared at the Majestic, in Chicago, recently, and were received with much favor by the critics.

NORMAN B. BUCKLEY has been assisting Lester Jenkins in the box office in Music Hall, in the Fine Arts Building.

FLORENCE AND IRENE REICHART, two Chicago girls, who have been coming rapidly forward in vaudeville, have been appearing at the Columbia Theatre, in Columbus, O., will join a boat show on the Ohio River early in March, and play on down to the Mississippi River to New Orleans.

FRANK Q. DOYLE OUT OF TOWN BOOKINGS.

HIPPODROME, St. Louis, Mo. (Frank L. Talbot, mgr.)—Aerial Loop Walking Lesters, Jim De Forest and company, Wesley's Seals, Bennett, Klute and King, Melody Motorists, Jarrell Comedy Co., Homer Hobson and company, Robinson's Horses, Raymond's Midgets, and Uyeno Japs.

NATIONAL, Detroit, Mich (King Amusement Co., mgrs.)—Bob Fitzsimmons, Rush Ling Toy and company, Louis Bates and company, Alsace and Lorraine, the Lenzs, Roscoe Reinbold, Figaro, and Mobel Betterworth.

GAIETY, Springfield, Ill. (Gaiety Amusement Co., mgrs.)—Five Juggling Normans, Colton and Darrow, Seven Kid Kidders, Three Charbinos, and Marcalla's Tropical Tricksters.

GAIETY, Kankakee, Ill. (Gaiety Amusement Co., mgrs.)—J. Elmer Eul and La Vigne Sisters, Imperial Comedy Trio, Umholtz Bros., and Ben Clark.

MAJESTIC, South Bend, Ind. (Thos. M. Moss, mgr.)—Mexias and Mex, Caldwell and Pelton, Paul Wagner, and Carl and Emma Gath.

ROYAL, Janesville, Wis. (Earl T. Brown, mgr.)—Levis and Lloyd, H. J. Belmar, Bonnie Tarr, and Williams and Gilmore.

ORPHEUM, Muskegon, Mich. (Ray & Somars, mgrs.)—Yama Yama Girls, and Billy Cross and company.

DERBY, Gary, Ind. (James Philiopoli, mgr.)—Imperial Russian Duo, Jolly Jimmy Everett, and Cook and Grant.

AUFDERHEIDE MUSIC NOTES.

Dobes and Borel, "Those 'Frisco Bears," in their entertaining singing and dancing skit, are using "That Lovin' Bear Cat Dance" with a riotous closing of their act.

The new rag song, "Dusty," ready from the press the 25th, is already being sung by several prominent artists, whose names will be announced later, and performers are calling for the number at the Chicago offices. The firm is preparing for heavy demands for this new and clever song.

"That Ever Lovin' Bear Cat Dance" is the feature number in Moore's "Lads and Lassies," and is calling for encores each performance. Their artistic staging of the song is causing justly deserved comment.

Wm. G. Maguire, the treasurer and general manager of the Indianapolis office, visited the Chicago studios last week for a few days on a business trip. J. H. Aufderheide is now in Panama, and will make a Western detour on his return, visiting in California, and arriving in the Windy City the first of the month.

Norman Fuller, the boy bear-catter, is making good in Chicago, at the Casino Theatre this week, using Aufderheide's songs.

Marion Harris, clever singing comedienne, is featuring "Dusty Rag" (vocal), in Chicago. She compliments this new song riot very highly, and remarks that, as an applause getter, it is the best number she has used this year. Bully for you, Miss Harris.

The Le Mar Grand Opera Quartette are singing the jungle hit, "In Bamboo Land." They have selected this number to use among the few popular numbers in their repertoire, and praise it very highly.

OUT OF TOWN NEWS

Washington, D. C.—Clear overhead, good walking, and just the right crispy cold to make one enjoy themselves, and the best of attractions at all the houses. Big business was done.

ACADEMY (J. W. Lyons, mgr.)—"A Kentucky Romance," with Beulah Poynter and an excellent company, gave a fine performance, and pleased large audiences week of Feb. 12. "The White Slave" week of 19, "Polly of the Circus" week of 26.

BELASCO (L. Stoddard Taylor, mgr.)—E. H. Sothern and Julia Marlowe drew capacity week of 12. "H. M. S. Pinafore," with De Wolf Hopper and an all star cast, week of 19; Aborn Opera Co., in "The Bohemian Girl," week of 26. Buffalo Jones will give his famous lecture, with illustrated pictures, "Lassoing Wild Animals in Africa," Sunday, 25.

COLUMBIA (Fred G. Berger, mgr.)—Wm. H. Crane, in "The Senator Keeps House," for the first time in this city, was appreciated by large audiences week of 12. Geo. Evans' "Honey Boy" Minstrels week of 19. Wilton Lackaye, in Victor Mapes and Louis Faust's new play, "The Curious Conduct of Judge Le Garde," week of 26. Newman's talks are still doing good business, and are very interesting and appreciated.

NATIONAL (William H. Rapley, mgr.)—"Naughty Marietta," with Emma Trentini, pleased and did big business week of 12. "Get-Rich-Quick Wallingford" week of 19, Ziegfeld "Follies" week of 26. Boston Symphony Orchestra, Max Fielder, conductor, Tuesday afternoon, 20.

CASINO (W. T. Kirby, mgr.)—Bill week of 19: George Primrose and his Dancing Boys, Alethea, Laurie Ordway, Three St. Lows, Pietro, and new pictures. Sunday concerts, well featured, do well.

CHASE'S (Miss H. Winnifred De Witt, mgr.)—Bill week of 19: Nat M. Wills, La Titcomb, Mrs. Louis James and company, the Five Musical Nosses, Henry Clive and company, Al. Brown and Gertie Moulton, the Rials, and the photoplane.

COSMOS (A. Julian Brylawski, mgr.)—Bill week of 19: Willard's "Temple of Music," Al. and Theira Camm, Bessie Fox, Irwin and Bernay, "Mark" Cobden, Ritchison's famous dogs.

GAYETY (George Peck, mgr.)—The Bowery Burlesquers, a good show, full of all the life and spice, with Harry Houdini, the handcuff king, as an added feature, drew capacity week of Feb. 12. Vanity Fair week of 19, Merry Whirl week of 26.

IMPERIAL is still dark, but the prospects are that after alterations are made in the house it will be re-opened.

LYCEUM (A. C. Mayer, mgr.)—The High School Girls had good business week of 12. The Missouri Girls week of 19, Miner's Americans week of 26.

MAJESTIC (Frank B. Weston, mgr.) is still dark.

NOTE.—At last part of the suspense has been broken, and Manager Fred G. Berger has announced the fact that the Columbia Players will open the season of 1012 on Monday night, March 18.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) Francis Wilson and his splendid supporting company had good business week 12, presenting "The Bachelor's Baby." For week 18, Montgomery and Stone, with "The Fortune Hunter" due 25, to be followed by Elsie Janis.

DAUPHINE (Hy. Greenwald, mgr.)—"Everywoman" proved a big drawing card week 11, and the excellent cast, including Marie Wainwright, Jane Oaker, Edna Porter and Frederick Warde, were given an ovation at their entrance. Mr. Warde was compelled to give several curtain speeches during the engagement. Wm. Hodge is the offering for carnival week, 18.

CRESCENT (T. C. Campbell, mgr.)—"The Rosary," handsomely staged and beautifully presented, drew large crowds week 11 and pleased. Dave Lewis is here for 18, with Ward and Vokes to follow.

LYRIC (Bert Gagnon, mgr.)—This splendid company scored another triumph week 11, presenting "The Unwritten Law," and Treasurer Claude Gagnon reports big box office receipts for the week. "East Lynne" week of 18.

GREENWALD (Arthur Leopold, mgr.)—The James P. Lee Musical Comedy Co., one of the most popular ever seen in these parts, had big business throughout week 11, and worked overtime answering recalls. "The Cook-Ladies' Union" was the bill, with the inimitable James P. Lee as the female star, and he scored heavily. "The Carnival Ball" is bill for 18.

FRENCH OPERA HOUSE (Jules Layolle, mgr.)—For the farewell week of the season: "Menon," "Lucia Di Lammermoor," "Madame Butterfly," and "Don Quixote" were the operas offered, and with the crowd of carnival strangers in the city, big business ruled. It is said the season's business, while not what it should have been, is still satisfactory.

ORPHEUM (Jules F. Bistes, mgr.)—The usual big business is reported by Treasurer Marciante for week 12, and the offerings all scored heavily. The bill for 19 includes: Hermine Shone and company, Lucy Weston, Porter J. White and company, "The Four Elles," Buford, Bennett and Buford, and Tim Cronin.

Louisville, Ky.—Macauley's (John T. Macauley, mgr.) Ralph Herz, in "Dr. De Luxe," 19-21; Maude Adams, in "Chantecler," 27, 28.

SHUBERT'S MASONIC (J. J. Garlety, mgr.)—"The Gamblers" 19-21, pictures of "Passion Play" week 26.

WALNUT (C. A. Shaw, mgr.)—Eleanor Montell, in "At the Mercy of Tiberius," scored a big success week 11. The Smart Set week 18.

AVENUE (M. A. Shaw, mgr.)—"Through Death Valley" week 11, "The Fatal Wedding" week 18.

GAYETY (C. T. Taylor, mgr.)—Joe Hurtig's Taxi Girls played to big business week of 11. The show was full of good songs and humor, and kept the crowds in good spirits.

BUCKINGHAM (Horace McCrocklin, mgr.)—The Gay Widows proved a winner for week of 11. Pretty girls and good songs prevailed.

KEITH'S (J. L. Weed, mgr.)—Bill week of 18: Australian Woodchoppers, Stewart Sisters and Escorts, Cal Stewart, Sem Menn and his Players, Bondini Brothers, Ruby Raymond and Boys, and Augustine and Hartley.

HOPKINS' (I. Simon, mgr.)—Bill week of 18: Gerud and company, Shriner and Will, Walter and Ill, Roser's dogs, and Emil Subers.

NOTES.—"At the Mercy of Tiberius" company brought their season to a close Feb. 17, due to the retirement of Eleanor Montell, who will go to her lily farm, Bermuda Islands. Miss Montell has received several large offers for next season......The Gayety Theatre, under the management of C. T. Taylor, continues to grow popular. This theatre plays to large audiences every performance. The theatre is run on a family plan...... The picture shows continue to good business.

Richmond, Va.—Academy of Music (L. Wise, mgr.) week of Feb. 18, E. H. Sothern matinee and night 19; 21, 22, "The Spring Maid;" 23, 24, Blanche Ring.

BIJOU (Chas. McKee, mgr.)—Week of 19, Mary Emerson, in "East Lynne."

COLONIAL (E. P. Lyons, mgr.)—Week of 19: Paolo Cremonesi and company, Brady and Mae, and Three Juggling Millers, and pictures.

LUBIN (S. Galeski, mgr.)—Week of 19: Ferda West, Savoy and Savoy, and Three Johnsons, and pictures.

EMPIRE (Louis Meyers, mgr.)—Week of 19: The Great Brindamour, Brown and Brown, Cycling Brunettes, Mardo and Hunter, and Joe Whitehead, and pictures.

NOTES.—The past week in all the theatres has been exceptionally good, the vaudeville houses especially........Madame Tetrassini who sang at the Auditorium Thursday night, despite the inclement weather had a magnificent audience, which went in raptures.

London, Can.—Grand Opera House (J. R. Minhinnick, mgr.) Frances Starr came Feb. 15, first visit to London, and had a very large house. "The Stampede" 16, 17, "The Light Eternal" 19-21, "Servant in the House" 23, 24.

PRINCESS (W. L. Stewart, mgr.)—Guy's Minstrels and moving pictures.

STAR.—Harry De Mark and Leah Boyer, and moving pictures.

MAJESTIC.—Yucatan musicians and moving pictures.

UNIQUE.—Moving pictures.

BURLESQUE NEWS

BURLESQUE REVIEWS AND RELIABLE NEWS WRITTEN BY EXPERTS FRESH EVERY WEDNESDAY

THE REGATTA GIRLS (Western).

Miner's Eighth Avenue, Feb. 19.
Presenting
"AT THE SEASHORE"
and
"THE CANADIAN CLUB."

Cast:

Jimmy Hicks	Ted Burns
Michael Casey	Bert Davenport
Hans Dinkenspiel	Joe Leonard
Johnnie Wise	Ralph Rockway
Bronco Pete	Walter Kelley
Ikey Cohen	Jack Mendelssohn
Harold Lovejoy	Hugo Angelo
Clara Vaughan	Anna Grant
Lillian Sanford	Marie Fisher

Show girls—Misses Franklin, Hughes, Morton, Carroll, Daniels, Russell, Pierce, Harmon, Marlowe, Bell, P. Coeroy, E. Conroy, Jack, Redmund, Peyton, Branscomb.

Olio: Ralph Rockway, the melodious make; Louie Dacre, L'Irresponsible.

The Regatta Girls Co. opened at Miner's Eighth Avenue, Feb. 19, and presented a good, wholesome burlesque. The show is written on the laugh basis, and from an entertaining standpoint put the Regatta Girls down as one of the laughing shows on the wheel.

Ted Burns is a capital comedian. His comedy is really a revelation to burlesque fans, his dry humor and funny little mannerisms, which are original with him, are always big laugh-getters. Bert Davenport is another comedian who plays Irish roles a little different from the rest. Bert has a great conception of the shamrock comedy, and is a real hit with the show. Joe Leonard, doing a "Dutch," deserves the credit of being a regular laugh-getter. Ralph Rockway, playing straights, must be classed as one of the best straight men. His voice is one of the pleasing factors with the show. Ralph can certainly sing.

Anna Grant, the soubrette, is just a little bunch of magnetism, who knows how to sing a song, looks pretty, and captures her audience from start to finish.

Marie Fisher is another fascinator, and can warble in real voice. She kept the boys swaying to her tuneful songs and winning ways. Walter Kelley played his parts well, and knows how to sing. Jack Mendelssohn gave a good performance. Jack is also a singer of note.

Hugo Angelo is one of the best ballad singers in burlesque. He can also play parts, and is a real attraction with the show.

The curtain rose on a nice scene, "At the Seashore." A bevy of blondes and brunettes sweetly warbled a fast opening number. Marie Fisher next got on the job with "He's Coming Back," a tuneful number, put over in real form, the chorus tearing off some fast work in fine style. Anna Grant, as a cute little colleen, slipped the boys "The Dublin Rag" in good voice, and the chorus worked up this number in true Irish form, nicely garbed. Ted Burns piped "Fat Man," to many laughs, chorus again on the job, doing nicely. "Casey," by Bert Davenport, was another number to get the big noise from the boys, and was a hit, chorus working in true form.

"Hello, Stranger," sung by Ralph Rockway, as Ralph knows how to sing a song, was another winner. Marie Fisher had everybody humming the chorus of "Everybody Doing It," and it took many encores to satisfy. "Battling Dan, the Fighting Man," was the closing number, sung by Ralph Rockway. The chorus, with boxing gloves, worked up this number *a la* "brother members," in real Marquis of Queensberry style. A grotesque boxing bout between Bert Davenport, as Michael Casey, and Joe Leonard, as Hans Dinkenspiel, was very funny. Ted Burns, as the referee, counted Joe Leonard out after three rounds of real laughter.

Ralph Rockway opened the olio with his witty chatter and melodious voice, his opening number, "My Hero," was sung in fine voice. His monologue is clever and entertaining, and the closing song, "When Ragtime Rosie Rags the Rosary," made him a pronounced hit.

Louie Dacre is heralded as the big feature, and she was right there with her line of ditties, very much to the front, and dished up in her characteristic manner. She made her usual big hit.

"The Canadian Club," the closing burletta, showed a pretty interior scene, with balcony boxes and an elaborate stage setting. A lively opening number by the girls, prettily costumed, was a good opener. Anna Grant and chorus singing "Honey Girl," was nicely put over. Hugo Angelo's singing "River Shannon" places him in a class by himself as a ballad singer. "Make Me Love You Like I Never Loved Before," sung by Marie Fisher, was another number that stood out. "The Regatta Trio" harmonized nicely. "There's a Dixie Girl" was their best number, and they sang many encores. Miss Conroy introduced a violin specialty that was well liked, playing classics in a manner that places her in the front ranks as a violin soloist. "You Got the Wrong Number, But the Right Girl," by Grant and Fisher, was a good number. Ted Burns and chorus worked up "A Girl in Every Town" nicely. "Suey Rag," by Grant and Mendelssohn, was put over in real form.

Burris, Davenport, Rockway, Mendelssohn and Kelly sang the sextette from "Lucia," with the entire company working as a finale. The entire company, one and all, are worthy of mention; the costumes are pretty, and the entire show is clean cut—nothing suggestive is used throughout.

The Regatta Girls is a real burlesque show, combining song, comedy and an entertainment well worth going to see.

Lew Watson Again to Rescue.

On Feb. 13 Lizzette Howe, principal boy with the Cosy Corner Girls Co., received a telegram from her sister to come to New York City at once, as her mother was dead. Miss Howe left at once on an express train from Buffalo to New York City. Manager Watson got busy and gave Tina Roth the lines that Miss Howe had, and he himself got again into his full dress suit and sang all of her numbers. Lew received five and six encores each time he stepped on the stage to sing his brother's big hit, entitled "I'm Going Home." Mr. Watson was a big hit all week long, until Miss Howe returned on Saturday, to go back to work. Lew did the same thing two weeks ago, while the show played at Montreal, when Miss Ramsey lost her voice and he had to lead all of her numbers.

TRAGEDY STIRS SOCIAL MAIDS.

GEORGE STONE SHOOTS AND KILLS MAX ABBOTT, WHO ASSAILED HIM AND HIS WIFE.

(*Special to* THE CLIPPER.)

The Social Maids visit to Cincinnati was marred by a tragedy. The engagement at the Standard was a marked success. Joe Hurtig's show was given a most cordial greeting. The burlesque, "The Boys From Home," made a big hit. George Stone was featured as of "Wizard of Oz" fame. Jennie Austin and Frank Hayes were others high in the scale of favor. During the show St. Valentine's Night, a big theatre party occupied 200 seats in front. They gave a silver shower for the Maids. Etta Pillard (Mrs. Stone) stepped on a quarter. Max Abbott, of the company, it is alleged, kicked Mrs. Stone in the shin and got the quarter. When the curtain fell there was a row. Stone called down Abbott and a pitched battle ensued, in which Mrs. Stone was bruised by a blow in the mouth.

After the episode Stone and his wife tried to go to their hotel and avoid Abbott and his associates. They failed. Abbott pursued Stone, who sought refuge in a shooting gallery, seized a rifle and fired a shot into Abbott's abdomen. Abbott, whose real name is Meyer Otalowsky, died at the Cincinnati Hospital some hours later. Abbott, who was twenty-seven years old, lived in New York with a sister, Mrs. Rose Freiberg, 130 East One Hundred and Seventeenth Street.

Stone was arrested and charged with murder. He entered a plea of self defense. The evidence bore out his contention. Stone was released on $8,000 bond, furnished by Mrs. Cohen, sister of Joe Hurtig. He will be given a rest before he resumes his part in the company. James Connors, stage manager, is now playing his part. After the show which followed the tragedy, members of the company visited the hospital and viewed Abbott's remains.

Abbott was a Russian, one of the Electric City Quartette, with Tom and Coltin Welch and N. A. O'Brien. Both Joe Hurtig and Manager A. J. Phillips declared there had been no trouble in the company.

Manager Arthur Houghton, of Montgomery and Stone, wires from Montgomery, Ala., that George Stone was not a brother of Fred Stone.

TOM MINER SIGNS CHARMION.

Charmion, who has been a feature with the Bohemians for several weeks, has signed with Manager Miner for the rest of the season, ending May 27, to continue with that show, with the exception of two weeks, which she will fill at Baltimore and Boston, with other Western wheel shows. Mr. Miner has also secured her as a feature for next season.

Spiegel Engages Rabbi.

The Rev. Solomon Small, one of the best known rabbis of the Jewish ghetto, has decided to desert his pulpit and adopt the stage as his profession. He made his first stage appearance at the Olympic, New York, Feb. 19, with the College Girls.

He has arranged a program of Hebraic melodies of the church and folk lore, interspersed with several of his own compositions. He is the author of more than five hundred Jewish songs, and is one of the most remarkable and widely known characters in Jewish circles on the East Side. Among his immediate associates he is known as the Rev. Solomon Smulewitz.

Spurred on by the recent success of Sirota, the famous Russian Hebraic cantor, who gave a concert at Carnegie Hall, he has decided to follow in the footsteps of his noted confrere.

It is the purpose of the Rabbi to devote a portion of the moneys earned by his stage appearances to a number of his favorite charities among his own people on the East Side.

After this week he will enter upon a tour of the larger cities, under the direction of Max Spiegel.

Frankie Heath Well Liked.

Frankie Heath and little Harry Le Van were the chief stars of the New Big Review, the show which hit the burlesque constituency of People's, at Cincinnati, very hard. Florrie Brooks, in a travesty on opera, was good. Gussie Irwin, who is some looks of a girl, created a splendid impression by her song, "Sit Still, Bill." The chorus was good, and the fun clean as a new dollar right from the mint.

Reeves Wants Brandt.

Folke Engel Brandt received the following telegram in his cell in the Tombs Feb. 14:

"Will you appear with my show at the Murray Hill next week? Will pay you $500. Also will go your bail if needed.—Al. Reeves."

Brandt sent the brief reply, "Decision deferred."

Joe Rose Sick.

Joe Rose, the German comedian with Sim Williams' Ideals, playing Miner's Bowery last week, was taken seriously ill Wednesday, Feb. 14, but was able to play the show out. Helen Van Buren had to prompt him in his lines throughout the entire performance.

Hildreth Closes with Runaway Girls.

Robt. Hildreth and company, the special added attraction with Pete Clark's Runaway Girls, closed Saturday, Feb. 17, at the Murray Hill, and will open in vaudeville in a week or so.

The Regatta Girls.

The Pat White Gaiety Girls title has been changed to The Regatta Girls, which title had been used in former season by other organizations. Manager Walter Greaves is now fishing for a bunch of real show girls.

Angelo Joins Regatta Girls.

Hugo Angelo, the Italian tenor, joined the Regatta Girls at Philadelphia, Pa., Feb. 10, and is doing nicely in the burlettas. His specialty is one of the hits with the show.

Dave Rose Closes.

Dave Rose closed with the Belles of the Boulevard Co., at Albany, N. Y., Feb. 10.

CHAS. ROBINSON'S CRUSOE GIRLS (Eastern).

"The Gay Skylarkers," the burlesque presented by Charles Robinson and his Crusoe Girls company last week at the Columbia Theatre, New York, is one of the greatest laugh producers seen here for some time. It runs over a half an hour, and during that time there isn't a dull minute. The costuming also has been looked after with much care, the chorus of eighteen handsome and shapely young girls making six changes, all being beautiful in every detail.

Charles Robinson, as Solomon Sox, fully demonstrated his ability as a comedian, and although occupying the stage almost during the whole presentation, he never failed to provoke great laughter. Patsy Barrett, in an Irish character, playing opposite to Mr. Robinson, is a comedian of the first water. He had a role that just suited him, and made a big success. Harry Hills, one of the best straight men in burlesque, sang, danced and monologued himself into much favor. Ida Emerson, who led the female portion, sang in excellent voice and sported some handsome and costly gowns.

Olive Woods, in a soubrette role, can be put down as making one of the biggest hits in her career. She was full of snap and ginger, and greatly assisted in several numbers. The principal numbers included "Moonlight, Molly O," "Spanish Love" and "Madhouse Rag," all of which were received with many encores. The balance of the company were all cast to good advantage.

Gerard Makes Record.

Barney Gerard's Follies of the Day, with Barney Gerard playing Willie McIntyre's part the last three days, at Miner's in the Bronx, took the record of that house week Feb. 5. Last week the Follies got the house record at the Empire, Brooklyn, with the prospect of the same occurrence at the Casino. Gertrude Hayes is giving a tea reception to the ladies every afternoon, on the stage.

Harry Jacobs Sails.

Harry C. Jacobs and wife sailed on the "Kaiserin Victoria" Feb. 14, for a trip around the world. Among the many friends who saw them off at the pier were Joe Jermon, Ike Weber, J. G. Jermon and Rush Jermon. Several large floral pieces were sent aboard for them. Everyone wishes Harry *bon voyage.*

Ali Succeeds McIntyre.

Barney Gerard has released Willie McIntyre from a three years' contract, and signed Ambark Ali as his successor. Mr. Ali played under Mr. Gerard's management seven years ago while a member of the team of Ali, Hunter and Ali. Virginia Kelsy has signed with one of the Gerard shows for next season.

Business Good at the Gayety.

The Hyde & Behman Amusement Co. Gayety Theatre, in Brooklyn, N. Y., is doing excellent business—in fact, this theatre has had better business so far this season than ever before. Louis Kreig is the house manager of the Gayety.

Louie Dacre in New York.

Louie Dacre is the feature with the Regatta Girls (formerly Pat White's Gaiety Girls), Western wheel, for the Eighth Avenue and Bronx engagements.

MAUDE BLACK, while in Rochester last week, was notified by relations that she was left $10,000 by an uncle who died less than a year ago. Her relations had hunted for her and failed to find her address, and finally caught her at the Opera House and told her of the good news. She also was a big drawing card for the Merry Maidens during her stay in Rochester. Miss Black is the chorus girl who jumped in the show on a minute's notice, several weeks ago, and played the leading lady's role during the latter's illness.

GRACE DAMON, treasurer and bookkeeper for the P. F. Shea Amusement Co., of Springfield, Mass., lost five pounds, now weighing 210 pounds.

MADELINE ROBSON joined the Zallah Co. at Miner's Eighth Avenue, Feb. 12.

MAUDE MALLARD closed with Sim Williams' Ideals at Casino, Brooklyn, N. Y., Feb. 10.

ARTHUR WESTON will close with the Big Banner Show Feb. 24, at Boston.

JACK INGLIS AND HIS WIFE, Mammie Redding, are a big riot in their specialty with Painting the Town Co.

JACK HARRIS, doorkeeper of the Murray Hill Theatre, New York, has many offers for next season.

JACK OTIS, carpenter, closed with Painting the Town Feb. 10, in Providence.

SAM S. CLARK, the hustling advance man of the Midnight Maidens, did some clever work in Providence, covering a six-story building with banners and cards, keeping all the opposition shows away.

MILDRED LESLIE joined the Merry Maidens Co. in Toronto, Feb. 5, for the rest of the season.

HYDE & BEHMAN
AMUSEMENT COMPANY
Temple Bar Building, Brooklyn, N. Y.
STAR THEATRE..........Brooklyn
GAYETY THEATRE..........Brooklyn
GAYETY THEATRE..........Pittsburgh
STAR AND GARTER..........Chicago
NEWARK THEATRE..........Newark, N. J.

EMPIRE THEATRE TWICE DAILY Tel. 3520 Bush. Best Seats, 50c.
Brooklyn, N. Y.—Broadway, Ralph Ave.
This week, BOHEMIANS

MINER'S
8th Ave. Thea. - The Regatta Girls
Bowery - - Girls from Reno
Miner's, Bronx - Zallah's Own Show
Miner's, Newark, Watson's Burlesquers

CASINO THEATRE BROOKLYN N. Y.
FLATBUSH AVE. & STATE ST. Tel. 814 Main
This week, FOLLIES OF THE DAY

THE STAR AND GARTER SHOW (Eastern).

Columbia Theatre, New York, Feb. 19.

Presenting

"THE FLIRTING WIDOW."

The cast:

Heinrich Schnitz	Harry Lester Mason
Tim Reilly	Jack Conway
Howey Knox	James J. Collins
Bob Budde	Harry Francis
Rudolph	Harry McDermott
Geraldlee Asterbilt	Eloise Mathews
Lucinda Wiggles	Fannie Vedder
Salvation Nell	Isabel A. Collins
Marie	Corinne Lehr
Lisette	Mildred Barrington

The chorus: Lillian Holmes, Maud Robinson, May Alberta, Clair Reynolds, Patsy Symonds, Ella Smith, Ida Lewis, Maud Buchanan, Hattie Benjamin, Isabella Collins, Willie Meridan, Ollie Cody, Tillie Falk, Lottie Lee, Marea Muray, Rosavella Ames.

If anyone is looking for something high class in burlesque take a trip up to the Columbia Theatre this week and see the Star and Garter Show. Everything from burlesque to grand opera is shown by a company that is second to none that has appeared here this season. The leading people have been chosen with much care, also the chorus, which contains sixteen handsome and shapely young girls who perform with much snap and ginger.

"The Flirting Widow," written by Frank Weisberg, is in two acts and eight scenes, and gives the whole company ample opportunity for demonstrating their talents. The costuming throughout were all creations in dressmaker's art, about ten changes being made. Harry Lester Mason was happily cast in a German role, and certainly got the laughs. Mason is a comedian that is original in every thing he does, and in assisting in numbers he was a grand success.

Jack Conway, as Tim Reilly, a retired alderman, has seldom been seen to better advantage. He portrayed his character in a clever manner. James J. Collins, in a straight role, looked and dressed the part. Harry Francis, in a dual role, was capital. Eloise Mathews, leading the females, looked charming. During the course of the entertainment she sported some handsome gowns. Corinne Lehr and Mildred Barrington were both well cast, and acquitted themselves with much credit.

Handsome and nimble Fannie Vedder sang, danced and talked herself into much favor. The bulk of the work in the female end is put on Fannie's shoulders, and the clever young lady met with much success.

The musical numbers, about fifteen in all, were put on in good style. The principal ones included: "My Heart," rendered by Harry Francis, in good voice, to several encores; "The Washington Waddle," given by Fannie Vedder, with the chorus assisting, took several bows; a number entitled "Holidays," showing the chorus in different costumes, was well liked.

"Call Me a Taxi," a recitation number, was capitally done by Harry Francis. "The Whitewash Man" was another rendered by Fannie Vedder, and brought her in good returns. "The Hippodrome" was sung by Jack Conway, and it made such a hit that the audience made him repeat it several times. "The King Is in the Bathtub," a one act operetta, was a scream, employing the whole company to good advantage. "Bathing," presenting the girls in handsome bathing costumes, was well liked. "Good-Night, Mr. Moon," given by Harry Francis and Eloise Mathews, with the chorus assisting, was a riot, taking about a dozen encores. "Julia," a classy novelty number, was given by Fannie Vedder, and in which she also danced. "Senorita," by Corinne Lehr, went big. Ella Smith, one of the ponies, rendered "Hi Lo," with the girls on swings, that was good for several encores. The aviation novelty, called "The Eagle and the Girl," which flies over the audience, again proved its worth.

Executive staff for Star and Garter Show: Frank Weisberg, manager; Frank Livingston, business manager; M. Zelenko, musical director; Harry McDermott, stage manager; Mike Murphy, carpenter; Wm. Jones, electrician; B. Burns, master of properties; Kittie Dayton, wardrobe mistress.

PITTSBURGH BURLESQUE NOTES.

HILDA PARTRIDGE, billed as "The Golden Venus," was an instantaneous hit last week with Academy audiences, where she was the added attraction with Miner's Americans. Miss Partridge paints her entire body with gold, which makes a beautiful appearance, coupled with a splendid form, and gives a performance of eighteen classic poses. Her exhibition would strengthen any bill.

ACADEMY patrons will remember Etta Wells, of Miner's Americans, as the little lady from Brooklyn, who was received with much favor when here four years ago, with the Cozy Corner Girls. At that time she entered in a chorus girls' contest, and sang "She Was a Grand Old Lady," taking the house by storm. Good luck to you, Etta.

HANS REED, the Lilliputian with the Americans, made a big hit.

MARGARET FLAVIN, leading woman with Miner's Americans, gave a splendid impersonation of Lillian Russell, and is proclaimed to be the prettiest woman on the burlesque stage by both press and public. The close of the show, with Miss Flavin in black tights in a military number, is a beautiful spectacle, and is one of few that calls for several encores on the finish.

BABE LA TOUR, with the Bon Tons, is indeed a clever little woman, and was well received by Gayety audiences, who admire vivacity while singing. Bert Baker had many warm friends in the audience, and his portrayal of Irish characters is well worth the price of admission.

HERE AND THERE IN BURLESQUE

(CHIPPER COMMENT BY OLIO.)

JUST a line from the President, Vice President and other big guns, daily through the mail, to Al Reeves.

"THE wearing of the green" certainly suits Mae Rose. One of Mae's latest creations was worn during her olio bit with Zallah's Own Co.

SAM COLLINS, discovered by Mildred Valmore, and both doing nicely with the Bohemians.

THAT mesmerizing singer, Helen Van Buren, singing "That Hypnotizing Man," with Sim's Ideals.

JAMES C. DIXON will be seen along the Hudson this Summer, in his $1,000 motor boat. That's all.

DOROTHY HAYDEN is some Bear Catter, "the best ever," with the Jersey Lilies.

THE BACK LINE in the Love Makers' chorus certainly resembles the Beef Trust line-up.

HERE is Leslie again with "Jubilee" weeks. How does he dig them up?

SAM MICHAELS, the big Hebrew noise with the Ideals, is tearing it up in Philadelphia, Pa., this week.

HELEN VAN BUREN, "Oh, Mr. Dream Man," and "Hypnotizing Man," to many encores, on the Bowery, last week. Featured next season.

JOE ROSE, the real exponent of German laugh stuff, getting a laugh a minute in the "Land of Nod" this week.

CHARMION, the big feature with Miner's Bohemians, played "button, button," and everyone got a button at the Bronx, last week.

AL. REAVES' S. R. O. sign was very much in prominence on One Hundred and Twenty-fifth Street, last week.

VENUS ON WHEELS will play the S. & C. time, beginning early next month.

THE BURNS gave the Newarkites a dose of laugh medicine, at the Empire, last week. Same this week, at Miner's Eighth Avenue.

RALPH ROCKWAY, that classy straight man with Caruso pipes, put over "My Hero" in grand opera style at Miner's Eighth Avenue Monday.

ZALLAH presented her Oriental wiggle to harem music on Eighth Avenue last week. Saloming in the Bronx this week with her own show.

HUGHIE BERNARD, that "Mint Julep Kid," putting over that darktown harmony at the Empire, Brooklyn, this week.

PEARL TURNER, wearing her hair *a la Ideal*, with Sim's big show on the Bowery last week.

VALMORE AND COLLINS, featuring a regular olio act, with the Bohemians, at the Empire, Brooklyn, this week.

LEW SEEKER still on the sick list. Manager Cameron doing nicely in his part with Zallah's Own Show.

DAN MCCARTHY says he is not a comedienne but a comedian. Right again, Dan.

ANDY GARDNER is preparing for some vacation in the bungalow in the Adirondacks.

INA NICOLAI is designing millinery for next season. Some new lids are promised by Ida.

HUGO ANGELO singing "River Shannon" to many encores at Miner's Eighth Avenue this week.

"CUTIES," those De La Tour Twins, looking pretty and hornpiping in the City of Churches this week.

DRINKING knockout fluid and a regular knockout is Eddie Clark, with the Ideals.

A GREAT all around act—the Four MacNallys—with Sim Williams' Ideals.

LOUIS DACRE, billed like a circus, and a riot with the Regatta Girls, at Miner's Eighth Avenue, this week.

BORIS FRIDKIN TROUPE step from burlesque to Hammerstein's this week.

THE COLD SPELL in Philadelphia landed on the Jardin de Paris Girls good and plenty. Several principals, including Abe Leavitt, were on the sick list last week, and everybody had to play somebody else in Jersey City.. May Russell wasn't feeling well herself, but she stuck.

WHEN YOU mention leading ladies, say Ida Emerson.' There's none of them has anything on her. She is there with the presence and the voice. That jet cloak and the other gowns are the real thing.

A NICE LOT of prancers those with the Robinson Crusoe Girls. They keep busy throughout. The show girls look the parts. Charley won't let them stand on their heads when they wear train gowns.

HARRY HILL looks some swell in that dress suit.

Empire Circuit Meeting.

At the meeting of the Empire Circuit, held at the Imperial Hotel, New York, last week, several changes for next season were considered. Secretary James E. Fennessy on Feb. 19 informed THE CLIPPER that nothing definite could be announced, as any changes that may be made in the houses and shows had not been fully decided upon.

Married on Theatre Stage.

Charles Stewart, advertising agent for the Gayety Theatre, Omaha, Neb., was married on the stage of that theatre on Feb. 15 to Minnie Stoops, of 2025 Farnam Street, by the Rev. Charles P. Savidge. All the audience watched the ceremony.

Actors Marry.

John J. Curtin and Evelyn Howard, both members of the Merry Burlesquers, were married on the stage of the Krug Theatre, Omaha, Neb., on Feb. 14, by the Rev. Charles W. Savage, while all the audience looked on.

Rose Sydell in Brooklyn.

Rose Sydell and her London Belles opened Monday, at the Gayety Theatre, to a capacity house, and the advance sale promises a big week.

NOTES.

JEANETTE LEWIS is back again with the Trocaderos, having recovered her voice.

THE HAYDEN TROUPE, now with the Sam Devere Show, of the Empire circuit, Western wheel, as an added attraction, will after March 10, open with one of the boat shows for the Summer.

THE INVESTIGATION of the charges that rebates were granted by certain railroads of the middle West to traveling burlesque organizations, are about concluded, and the finding of the Federal Grand Jury at Chicago is expected daily.

A DOUBLE marriage took place with the Girls from Happyland Show during their engagement at the Garden Theatre, Buffalo, N. Y. On Wednesday, Feb. 14, Geo. Garden and Lillian Kennelly were married; also Frank Snyder and Anna Stirk. Mr. Snyder is a non-professional, while the other three belong with the above company. Mr. Garden and his wife left the company Saturday, Feb. 17, and will finish playing the S. & C. time. He will carry his wife with him on the trip. Miss Stirk will stay with the company, while Mr. Snyder will attend to his business as a traveling commercial drummer.

THE CURZON SISTERS are the extra attraction at the Gayety, Brooklyn, with the Rose Sydell Show.

NAT NAZARRO and his athletes are featured at the Star, Brooklyn, with the Love Makers.

HENRY GRIESMANN, the treasurer of Hyde & Behman's Gayety Theatre, Brooklyn, N. Y., is one of the most popular treasurers in Brooklyn. Mr. Griesmann is one of Hyde & Behman's best men, and the wise ones state that this popular treasurer soon will work his way to the front.

THE FAMOUS LORSCH FAMILY were a great hit with Robin's Knickerbocker, at the Star Theatre, Brooklyn, N. Y., last week.

THE FOLLIES OF THE DAY played the Empire Theatre, Brooklyn, last week, to record-breaking business. This attraction opened to a capacity Monday at the Casino.

O'DIVIO, the mysterious, is the extra attraction with the Sam Howe's Burlesquers, at the Star Theatre, Brooklyn, this week.

OUT OF TOWN NEWS

Cleveland, O.—Opera House (A. F. Hartz, mgr.) week of Feb. 19, return engagement of Christie MacDonald, in "The Spring Maid;" Blanche Bates, in "Nobody's Widow," 26.

COLONIAL (R. H. McLaughlin, mgr.)—Week of 19, "The Blue Bird."

LYCEUM (G. M. Todd, mgr.)—Week of 19, "Everyman's Daughter;" "St. Elmo" 26.

CLEVELAND (H. D. Zirker, mgr.)—Week of 19, Vaughan Glaser's company, in "A Man's World."

STAR (Drew & Campbell, mgrs.)—Week of 19, the Cherry Blossoms.

EMPIRE (E. A. McArdle, mgr.)—Week of 19, the Bon Ton Burlesquers.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 19: Lydia Barry, Edmond Hayes and company, the R. A. G. Trio, Mabelle Adams and company, Lawton and Lucier, Williams and Segal, the Strength Bros. and Zeno, Jordan and Zeno.

GRAND (J. H. Michaels, mgr.)—Bill week of 19: George Rolland and company, Al. Berton, Housely and Nicholas, Mabel Lockhardt, Faye and Tennien, Aerial Sherwood, and Hell's dogs.

PRISCILLA (P. B. Sens, mgr.)—Bill week of 19: The Original Dancing Belles, Count de Buti-Edward Castano Co., Grace Mond and company, the Three Franks, Pauline Corbett, and the American Trio of Instrumentalists.

NOTE.—Karl Jorn was soloist at the seventh Symphony concert at Gray's Armory, eve of Feb. 16, given by the N. Y. Symphony Orchestra, Walter Damrosch, conductor. His singing of the prize song produced an ovation, and his other numbers were grandly rendered. The fine orchestra program was thoroughly appreciated by the large audience.

Columbus, O.—Colonial (J. V. Howell, mgr.) dark.

HARTMAN (Lee M. Beda, mgr.)—Feb. 19, 20, Blanche Bates, in "Nobody's Widow." "The Girl of the Golden West" 24, Julian Eltinge, in "The Fascinating Widow," 26-28.

SOUTHERN (Harry Stubbs, mgr.)—Week 19, "Mamselle."

HIGH STREET (C. W. Harper, mgr.)—Week 19, "Mutt and Jeff."

KEITH'S (Wm. Prosser, mgr.)—Bill week 19: Maclyn Arbuckle, Leo Carrillo, Big City Four, Melody Maids, Work and Ower, Saytoe Trio, Manning and Ford, Florence Moderna and company.

BROADWAY (Samuel Murphy, mgr.)—Bill week 19: Ethel Whiteside and Pickaninnies, Henry and Lazell, William S. Gill, and Laypo and Benjamin.

GRAND (Walter Stanhope, mgr.)—Bill week 19, W. L. Carney and his "Professional Amateurs." Mr. Carney has arranged bookings in various cities throughout the State for this act, which is conceded to be one of the funniest in vaudeville, it also being a departure from the usual, at least in this section.

Akron, O.—At the Colonial Theatre (E. M. Staeley, mgr.) Elsie Janis Feb. 13, matinee and evening. S. R. O. both performances. Bill week of 19: "Top o' th' World" Dancers and original "Collie Ballet," the O'Neill Trio, Geo. Yeoman, Lupita Perrea, Madeline Thompson and company, and Newcome and Newcome.

GRAND (O. L. Elsler, mgr.)—"In Gay New York" 19-21, "The White Squaw" 22-24, Norman Hackett, in "Satan Sanderson," 26-28; "Dolly Dimples" 29, March 1, 2, "Naughty Marietta" 9, "The Girl in the Taxi" 11-13, "Mutt and Jeff" 14, 15, 16.

MUSIC HALL.—Ludwig Hess, German tenor, 20. New Music Hall Stock Co. present for week of 19, "Crazy Idea."

Zanesville, O.—Weller (W. S. Canning, mgr.) Al. G. Field's Minstrels Feb. 22, Richard Carle, in "Jumping Jupiter," 23; May Irwin 27, "Country Boy" March 2.

ORPHEUM (E. R. Harris, mgr.)—Vaudeville and moving pictures are still bringing great business. Sunday pictures are also taking hold at this house, four reels being run.

CASINO (W. C. Quimby, mgr.)—Three reels changed daily and four on Sunday are bringing splendid business.

HIPPODROME (H. Stemm, mgr.)—Business at this popular house is keeping up splendidly. Three reels changed daily and four on Sunday are doing the work. The General Film Co. are again furnishing the pictures.

AMERICAN (Jas. N. Collins, mgr.)—Showing to the usual business. Three reels each day, changed daily, constitute the bill.

Syracuse, N. Y.—Empire (Frederick Gage, mgr.) Mrs. Fiske, in "Lady Patricia," Feb. 19-21; "Excuse Me" 22-24, Kitty Gordon, in "The Enchantress," 26-28; "Madame Sherry," with Lina Abarbanell, 29-March 2.

WIETING OPERA HOUSE (Francis P. Martin, mgr.)—Ralph Kellard, who headed the Empire Stock Co. here last Summer, will open an indefinite stock engagement at this house beginning Feb. 26. Associated with Mr. Kellard are Jean Murdock, who was Charles Cherry's support, in "Seven Sisters;" Robert Thorne, Albert Sackett, Horace H. Porter, Corbett Morris, Hugh Reticker, Alfred E. Walsh, Eleanor Woodruff, Frances Murdock and Inez Forrester. Drew A. Morton will act as stage director. The company will produce the latest New York releases, with a weekly change.

BASTABLE (Stephen Bastable, mgr.)—"Alias Jimmy Valentine" drew big crowds all week. "Driftwood" week of 19.

GRAND OPERA HOUSE (Chas. H. Plummer, mgr.)—Bertha Kalich, in a sketch, "The Light from St. Agnes," heads the bill week of 19. Others: Jim Dooley, Mumford and Thompson, Reed Bros., Clarice Vance, Bart's birds, Keno and Greene, and Salerno.

Geneva, N. Y.—Smith Opera House (F. K. Hardison, mgr.) May Irwin, Feb. 12, highly pleased a large house. Al. G. Field's Minstrels, 13, gave an up-to-date performance, to S. R. O. house. Every one delighted. "The Spring Maid" 15, week of 19, Himmelein's Players, in repertoire.

Jamestown, N. Y.—Samuels Opera House (James J. Waters, mgr.) "Alma, Where Do You Live?" Feb. 24, "Mutt and Jeff" March 2.

LYRIC (H. A. Deardourff, mgr.)—Vaudeville and pictures are doing well.

BIJOU, MOZART, MAY'S, REO, GRAND AND ROYAL, all moving picture theatres, are doing fine business.

Peoria, Ill.—Majestic (Henry Sandmeyer Jr., mgr.) Victor Moore, in "Shorty McCabe," Feb. 18; "Naughty Marietta" 19, "The Girl of My Dreams" 20, Richard Jose, in "Silver Threads," 21, 22; "The Country Boy" 23, 24.

ORPHEUM (Felix Greenberg, mgr.)—Bill week of 19: Van Camp, Knox and Alvin, Mercedes, Lew Orth and Lillian, John R. Gordon and company, Brooklyn Harmony Four, Mareena and Delton Brothers.

LYCEUM (Felix Greenberg, mgr.)—For 19-21: Franklin Green, Marie King Scott, Four Prevosts. For 22-25: Goforth and Doyle, Hobson and Mabelle, Doherty's poodles, Revolving Minerva, and moving pictures.

PRINCESS (Seaver Amuse. Co., mgrs.)—Vaudeville and pictures.

DEMPSEY'S (Martin Dempsey, mgr.)—Stock burlesque, songs and pictures.

CRESCENT, COLUMBIA, EMPRESS, LIBERTY, LYRIC, NEW ILLINOIS, ROYAL AND SANGAMO give songs and pictures.

Alton, Ill.—Temple (W. M. Sauvage, mgr.) "Mutt and Jeff" pleased S. R. O. Feb. 11. "St. Elmo" 17, "The Country Boy" 25, George Demeral, in "The Heart Breakers," 21; "The Easiest Way" 27.

LYRIC, PRINCESS and BIOGRAPH draw capacity daily, with motion pictures.

NOTE.—Rosalie Schwartz, of the Three Ramblers, in vaudeville, visited with her parents a week in this city. She reports meeting with big success. They continued their tour, opening in Chicago.

Quincy, Ill.—Empire (W. L. Busby, mgr.) "The Red Rose" Feb. 17, Hoover Stock Co. 18-23, Scherzo Club concert, Vladimir de Pachmann, 20; "The Girl of My Dreams" 24, Hoover Stock Co. 25.

BIJOU (W. N. McConnell, mgr.)—Bill week of 19: Minstrel Four, the Torleys, Musical Fredericks, Beck and Preston, Earl and Bartlette, Arthur, Richards, and Arthur, Three Astellas, and Logan and Ferris.

Wheeling, W. Va.—Court (Feinler & Moore, mgrs.) "The Sweetest Girl in Paris," 9, 10, had good returns. Elks' Minstrels, 13, 14, 15, had big returns. "Forty-five Minutes from Broadway," 16, 17, had good returns. "The Confession" 19, May Irwin 20, "Polly of the Circus" 22, 23, Richard Carle 24.

VICTORIA (Geo. Shafer, mgr.)—Bill for week ending 17 had good returns. Bill week of 19: Salambo and Ollivett, Three Dales, Carroll Drew and Dott Sisters Woodvilles, Chas. Olcott, Jos. Deming and company, Bryan and Bell, and Keene Trio.

APOLLO (C. N. Lereaux, mgr.)—Dolly Dimple Girls was the bill for week ending 17, and did well. The Manhattan Gaiety Girls for week 19.

NOTE.—Wheeling Lodge, No. 51, T. M. A., gave their annual ball 14, and was a grand success, many of the theatrical performers that were in the city took part in some, with vaudeville acts between dances.

Clipper Post Office.

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, an envelope plainly addressed must be sent for each letter, and a written order for the letter, signed with the full name and address and the line of business followed by the sender, must also be enclosed.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

Ahlquist, Nellie B.
Armstrong, Lucille
Allen, Maggie
Allen, Euginia
Arnold, Jessie
Anderson, Fay
Allen, May
Arizona MrsAda
Boehm, Elsie
Beatrice, Mile.
Browne Miss G.
Bell, Kitty
Buckley, Louise
Beaver, Lillian
Bernard, Mrs. May
Barnetti Mrs. S
Baker, Emily
Brennan, O.
Berler, Sadie
Bavesville, Mae
Blake, Etta Louise
Brunn, Mary
Bruno, Nina
Barnett, Mrs. S.
Chase, Laura
Collins, Dorothy
Clements, Kitty
Creighton, Mary
Cannon, Gilda
Crosby, Flora
Cravin, Connie
Cardownie Sisters
Clifford, Kitty
Cavan, Marie
Conant, Helena
Chase, Laura
Cartte, Mary P.
Coleman, Grace
Dreano Mrs.Jos.
Daye, Elizabeth
Deuamore, Beth
Delevanti, Rose
Davis, Rita
Dale, MargaretM
Desmond, Laura
Delacy, Celia
Deim, Lola
Darey, Mrs. Harry
DeAlma, Mile.
Dixon, Daisy
Darville, Buster
DeMar, Grace
De Guerre, Florence
DeRoches Even
Dudley Birtie D
Donnelly Etta
Davenport, May
Devere, Caroline
Deimmitt, Mrs. H. H
Emerson, Lottie
Evans, Dell
Estes, Marie L.
Emery, Jaunita
Fuller, Gloria
Fayette, Lottie
Flourney, Caroline
Flood, Forest C.
Finley, Bessie
Green Sisters
Glant, May
Grey, Evelyn
Gillette, Marie
Gates, Camille
Goodridge, Etta
Garfield Zilla C.
Green, Evlyn
Geary, Agnes
Gillette, Gertrude
Harris, Gladys
Hayes, Marie
Hastings, Adelaide
Hall, Nan
Hanaford Florie
Hathaway Arria
Harris Leonore
Hall, Mabel
Holdfield Dixie
Houston Florenc
Harte, Estelle
Hunter, Flossie
Holland, Bertha
Hamilton, Mercella
Johnson, Lizzie
Johnson, Justine
Kramer, Evelyn
Karlo, Dona
Kyle, Kathryn
King, Maurice
Kent, Dorothy
King, Edith
Kennedy, J. J.
Keenen, Hasel
Kennedy Beulah
Kennedy, Mrs. Harry
Kelleher, Miss
Knowlton, Mrs. Pearl
Kitsmiller, M. C
LaTour, Lottie
LaTour, Marie
Larena, Miss
Le Baron Grace
Lynne, Gwendolyn
Leonard, Susan Fulton
Littan, Frances
La Mar, Bud
Le Roy, Pansy
La Blanc MissB
LaTelle, Evelyn
Leigh, Mabel
Mickey Dorothy
Morrison, Belle
McGill, Effie
Mortimer Lillian
Moscrop Sisters
Martin, Edith
Mills, Lillian
Murray, Laura
MacDonald Effie
March, Marion
Morrison, Florence Tone
Morrison, Belle
Morris, Lilly
Merril, Alma
Morgan, Pettie
Morton, Louise
Morton, Frances
Mitchell MrsHB
Maynard Grace
Mathews, Edith
Marshall, Helen
Mills, Gussie
Millar, Mrs. B.
Miller Sadie M.
Morton MrsWalt
Murdock Japie
McCann, Jennie
Monast, Frances
Nilsson, Adele
Norman Geraldie
Palmer, Iva Donnette
Petit, Lizzie
Payton Sisters
Percival, Mabel
Pollie, (Billings)
Palmer, Fanney
Rennyson, Gertrude
Radcliff, Mayme
Reynolds MrsEO
Raymond Garnet
Renolds Florence
Ross, Ida
Russell, Helen Forrest
Robertson Mary
Robeson, Erba
Riopel, Grace
Rowen, Clara
Raymond, Miss L. J.
Ramsey, Clara L
Rickman, Lola
Smith Miss M.B
Sagona, May
Shrewsbury, Marjorie
Sega, Francisca
Streeter, Mary B.
Suhike, Mattie
Sparrow, Marie
Steele, Loretta
Spedden, Mrs. Geo.
Smith, Mrs. Bessie
Smith, Miss E.
Swan, Olive
Stanley, Maggie
Shirk, May
Snow, Lillian
Speck, Maud
Thorne, Amy
Turner, Rhea
Vivian, Alma C.
Warner, Affie
Wilson, Alice Ruby
White, Marion
Wellen, Lorenzo
White Mrs.Glen
Winter, Hazel
Wilson Alice R.
Walker, Sadie
Wilton, Belle
Wheeler Sisters
Worth, Olga
Winston MrsGA
Wallace Wanita
Warner, Helen
Waldron, Cecil
Wheeler Sisters
West, Lillian
West, Dorothy
Wilcox, Rose
Wilson, Mrs. Walt J.
Wellen Margaret & Lorenzo
Williams, Gwendoline
Wilton, Belle
Williams, Madge Darrell
Wallace, HelenF
Young, Minnie
Zanetto, Jess

GENTLEMEN'S LIST.

Archy, J. H.
Angell, Joe
Anderson Archie
Adair & Henney
Allison Mr. & Mrs.
Adams, Saml F
Argensinger TH
Anderson, Jack
Adams, Adolph
Allen, Fred M.
Bistoll, Joe
Barrett, H. Lee
Buffham, Elmer
Barry, Frank
Box, Ted E.
Bessent, Claude
Burky, Robt.
Bucher, Burt
Blackmore Ted
Bowen, Clarence
Buckner, J. M.
Beaulieu Lou H.
Benson, Bob
Bayley, J. W.
Bingham, Russel
Bovis, R.
Biddle Fred W.
Bennett, Harry
Brooks, D. R.
Bealy, Chas.
Baldwin Barney
Burke & Urline
Barrington, Ned
Beeson, Willard
Bryant, Gordon
Burke, Jno. P.
Boyd, Ned
Brown, Richie
Bowman, O. J.
Bosco Bernardo
Behre, Great
Betts, Billy
Brinkleys, The
Brown, Gus
Bruno, Gus
Burns, Neal
Bennett, Carl
Burke, Fred A.
Bornholdt, J. A
Boyle, Patrick
Bessent, Claude
Cremo, Frank
Chain, Clyde
Chase, Wm. C.
Coggeshall J. B
Conroy, P. J.
Copeland, Les
Carlos, Chas.
Cannon, Ed.
Clifford, Dave
Chase, Hal
Chant, Fred
Clark, Duncan
Carson, Jno. M.
Childs, Geo. A.
Clifton &Carson
Champion, Jack
Carmody J. F.
Chaney, Robt
Crater, Jno.
Carrier, Francis
Carmody, Jas. F
Colbys, The
Cruse, Jas.
Clam & Radcliffe
Chatterdon, A.
Charmettes, J.
Castle Barney
Clarke, W.
Coleman, C. W.
Crisman, H.
Clark, Chas.
Codaire, Harry
Camplin, Mr.
Delaney, Eddie
Davis, Harry
Dunbar, Chas E.
Donoghue, J. W.
Dawson, J. Albt
DeGroote, Ed.
Danon, Fred R.
Daveson, Well.
Davies, L. C.
Donlin, Edw.
Deming, Arthur
Dakin, B. P.
Delmar & King
Dupree, Geo.
DeCaro, Jas. V.
Davidson, Eddie
Disney, Jack
Damerel, Geo.
Darley, B.
Davenport, H. J
DeWolfe, W. W.
De Rose, Pete
Drury, Jno.
Doucet, Theo.
Delmar, Romey
Evans, Al. S.
Evans, D. J.
Ellis, G. F.
Edwards, F. G.
Evans, M. J.
Ellis, G. E.
Edwards, F. G.
English, Jack
Eskes, The
Emerson & Baldwin
Erzel, Ben
Eckels, W. L.
Fisher, B. D.
Fitzpatrick J. B
Frederick, "Great"
Frye, Thos. E.
Frye, Earl
Faunce, Chas. & Jeannette
Foley, Roy
Fisher, Walt.
Folsom, Frank
Fiske, Walt B.
Fisher, Walt
Fuller, Walt
Ford, Billy
Fahl, J. C.
Ferrandon, D.
Fallons & Roberts
Fitzgerald E. L.
Fetrick, Jno.
Fortner, Billy
Friedland, W.
Fox, Ed. A.
Graham, F.
"Girl Who Dared" Agt.
Gates, Frank S.
Gray, Julian
Griffith, J. C.
Griffith, H. S.
Gray, Robt.
Greeves, J. S.
Galbraithe T.F.
Gay, Danl.
Green, Jno.
Goodall, Jack
Gilmore Jno A.
Glenn, Fred L.
Greeley, Horace
Gravette, T. A.
Granat, Lou M.
Gordon, Cloyd
Gotch, Frank A
Goldberg, Wm.
Guy, Geo. R.
Gilson, Leon
Goldaine, M.S.
Holdsworth Sam
Haviland, Butler
Holmes, B.
Hunter, Chas.
Hess, Doc.
Harvey, Harry
Holland, Happy Doc.
Hill, M. S.
Holmen, J. R.
Howe, Ben H.
Holmen, C. O.
Holman, Harry
Holder, EdwinS.
Halliday, Geo. V
Hunt, Robt. V.
Hunt, R. V.
Hennemann GH
Howland, O. V.
Hannaford Stan
Harrington L. E
Hickey, W. H.
Harrison, B.
Hall, Will M.
Hayward, H. B.
Harrison, M. H.
Hammond, E. J.
Hedder & Son
Henderson & Sheldon
Hulme, Wm. H.
Harris, J. S.
Hammond, F. H
Hindsdell, O. E.
Helbon, Jas. A.
Hensley, Geo.
Holland, Happy Doc
Harris & De Forest
Hustus, Jno. J.
Isbon, E. W.
James, Harlie E
Jarone, J. Duke
Johnson, Eddie
Jones, Walter
Johnson, Chas.
James, H. E.
Joyces, The
Johnson, Jack(White)
Johnston, H. C.
Katess & Phelan
Knill, Milo J.
Kensett &Golden
Kingsbury, Geo.
Kerr, Herbt. C.
Kedal, W. C.
Kildo, Mr.
Kelley, J. F.
Kirswell, Louis
Kelley, J. F.
Keller, T. C.
Kane, Jno. E.
Kelly, Dan W.
Lownsberry, J.
Lewis, J. H.
Langell, Judson
Lady Carmen's Minstrels, Mgr
Lydon, A.
Lucas, C.
Loeffler, Ed H.
Lidberg, Arth
Lamson, Dana
Le Duc, Arthur
Lanning, Arth
Lee, J. Douglas
Lewis, Benj.
Lavan A. Harry
Latimore & Leigh
Lindsey, H. W.
Logrenia, Chas.
LaThoms, Harry
La Beane & Eva
Lowenthal, I.
Lee, Jack
Largo, Mr.
Lee, Robt. H.
Lyle, Fred
Leach, Percy
Milburn, Bert
Morrissey, T.P.
Morse, Wellingt
Moore, Jack O.
Moran, W. A.
Meier & Mora
MacBrown P. H
McCabe & Vogel
Mylie & Orth
Mortimer, Chas.
Mansfield, R. A.
Morrison, Jno.
Murray, Jim
Menzig, Ralph
Moore, Harry
Maher, Phil
Morris, Jas.
Mason, Robt.
Moore, Jack O.
McCrystal, W.
Morrill, Charley
MacKnight, A.
McCall, ArchieS
Martyn, Howard
Moran MerticeM
Morris, Percy
Morrissey T. P.
Marlow, Louis
Malkan, Sidney
Mathews, Jos.

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Connecticut	17	Nebraska	16, 17, 25
Canada	18, 25	New York	14, 16
Delaware	17	Oklahoma	14
Illinois	16	Ohio	16, 18
Indiana	25	Pennsylvania	13, 19, 27
Iowa	13, 25	Tennessee	13, 25
Kentucky	18	Virginia	25
Massachusetts	17, 25	West Virginia	16
Maine	25	Wisconsin	18
Missouri	25		

Moore, W. L.
Marts, Al.
Marsh, Will
Marshall, Jack
Mayo, Geo. F.
Morrisey, T. P.
Maher, Thos. A
Nuttall, Jack
Nambo, Tokio
Nevaro, Jos.
Ogden, Donald
Opel, Henry
O'Neil, Tommy
Ogden, Donald
Omar, Abba
Ogden, Donald
O'Connor, Wm.
Oakley, Silvers
Omar, Abba
Prater, Jno. L.
Pendergast Chas
Pryoe, Arthur
Pearce, G.
Primrose D. H.
Putnam, O. S.
Peters, Will A.
Prescott, Lou
Prince, Harry B
Parker, C. P.
Price, H. M.
Pierce Frank D
Pinard & Manny
Paddison, G. B.
Paige, Geo.
Patton, Frank
Park, Jno.
Pierlot, Frank
Phillips, Louis
Prince Hempstd.
Pero & Wilson
Qnatrelle
Quatrille & Kennedy
Rooney, L.
Reynolds France
Rummel, Chas.
Reld, Wm. C.
Ryan, Tom C.
Richards, Al.
Rielly, Chas.
Ryan, Frank
Raynore, W. J.
Robinson, D. P.
Robbins Stewart
Roble, Ray N.
Roy, Joe
Russell & Moore
Rivers & Rochester
Ross, Arthur S.
Roller, B. F.
Roberts, A. M.
Reynolds, F. G.
Renaud, Will
Ritchie, Arthur
Reid, Johnny
Riddich, Elliott
Remaly, Geo.
Reno, C. R.
Rutherford, J. & Lottie
Rice, Chas. P.
Rinaldo, Bruce
Smith, Harry G.
St. Julian, H.
Sewell, Thos. H.
Staats, Phil
Shea, Jo. J.
Schaffer, Bud
Spauns, Byron
Seward, Fred
Soule, E.
Silver StarAgcy
Scoville, Nesbit
Smith, Raymond
Shaw's Animal Circus
Stewart, B. A.
Siegrist, Tote
Starrett, Bonny
Swan, Bert
Swift, Danl W.
Stroud B & V.
Saunders & Cameron
Sandor, Paul
Sturmer Fred
Schwartz, Chas.
Sherry, Will
Simpson, Clifton
Simpsons, Music
Schreck & Percival
Swisher, Grover
Sutherland, Jack
Sigman, H. E.
Smith, Frank
Speck, Curtis
Stewart, E. O.
Thompson E. F.
Taylor, H. W.
Taylor, Jno.
Taylor, C. O.
Taylor, Henry
Tucker, W. L.
Till, Jno. J. Jr.
Trappert, Harry
Taylor, Jerome
Truesdell, Al.
Test, Russell L.
Tipton, Teddy
Upchurch, Fred
Vedder, Will H.
Vernon, Harry
Van Clyile, B.
Vidocq, Wm.
Warner, Jutheo
Wilsons, Musical
Wilber, M. G.
Wheeler, T. A.
Weaver, Edwin
Walton, Fred
Woodward, H. S
Welch, Lew
Whipple, Waldo
Williams &Segal
Whale Oil Gus
Williams, Thos.
Walck, Ezra C.
Williams, Geo.
Walfield CaleyA.
Wilson, F. A.
Williams J. H. (White)
Williams, C. F.
Wilson, B. H.
Winsten's Sea Lions
Wagner Morris
Webb, Sam
Willman, A. G.
Whiteside, J. A.
Woodeskie, C.
Whittier, H. H.
Young WallaceB
Zasell,, Milton
Zednew, M.

SEE NOTICE AT HEAD OF LIST.

OUT OF TOWN NEWS

Grand Rapids, Mich.—Powers' (Harry G. Sommers & Co., mgrs.)—Frances Starr, Feb. 16, 17, large audiences. Julian Eltinge 18-21, Frank McIntyre, in "Snobs," 23, 24, and "Louisiana Lou" March 2, 3.

MAJESTIC (Orin Stair, mgr.)—"The Girl in the Taxi," 11-14, drew very well, as did "Ten Nights in a Bar Room," 15-17. "School Days" 18-24. Cathrine Countiss and Thurstoe.

TEMPLE.—Week of 19: Rose and Arthur Boyland, Bartlett, Bratton and company, Nat Carr, Howard Sisters, Four Diving Norius, Van Celio, and Whitfield and Ireland.

ORPHEUM.—Bill week of 18: Bicknell and Gibney, Coakley, Hanvey and Dunlevy, Norton and Russell, Elizabeth Otto, and Swain's Cockatoos.

GARRICK.—Week of 18: Bishop's Players, in "The Clemenceau Case."

Kalamazoo, Mich.—Fuller (W. J. Donnelly, mgr.) "Bright Eyes" Feb. 20, "Fantasma" 22-24.

MAJESTIC (H. W. Crull, mgr.)—Bill week of 19: Wilson and Aubrey, Landis and Knowles, Gus Neville and company, Elina Gardiner, Coine's dogs, Bailey Trio, Lawrence and Edwards, Willard Hutchinson and company, Hardie Langdon, and Celli Opera Troupe. Business good.

Bay City, Mich.—Washington (W. J. Daunt, mgr.) "Over Night," 11, and the Coburn Players, 12, did good business. The Highy Stock Co., 13-17, drew paying houses. Same company 18-24, "The Servant in the House" 26.

BIJOU (J. D. Pilmore, mgr.)—Bill week of 18: Rozell's Minstrels, Earl Dewey and Dancing Dolls, the University Four, Waldo Bros., Five Harmony Kings, and "In Frogland."

Los Angeles, Cal.—Hamburger's Majestic (Oliver Morosco, mgr.) week of 18, Henry W. Savage offers "Excuse Me."

LYCEUM (Thos. G. Baker, mgr.)—Week of 18, dark.

AUDITORIUM (L. E. Behymer, mgr.)—John McCormack, assisted by Marie Narelle and Spencer Clay, 20-23.

MOROSCO'S BURBANK (Oliver Morosco, mgr.)—"Mrs. Wiggs of the Cabbage Patch" week of 18.

BELASCO (Oliver Morosco, mgr.)—John Drew's recent comedy hit, "Smith," week of 19.

GRAND OPERA HOUSE (Ferris Hartman, mgr.)—"The Girl and the Boy" week of 18.

ORPHEUM (Clarence Drown, mgr.)—Bill week of 19: Return engagement, Ada Reeve, Una Clayton, Max Hart's Six Steppers, Knox Wilson, Reynolds and Donegan, Four Vanis, Hawthorne and Burt, the Paroffs.

PANTAGES' (Carl J. Walker, mgr.)—Bill week of 19: Down East Four, Deltorrell and Glissando, and Karl Hewitt and company.

EMPRESS (Dean B. Worley, mgr.)—Bill week of 19: Edward Davis (Inc.), with Harry Burkhardt, Lew Hawkins, the Malvern Troupe, Three Dixons, Paul Stephens, and the Original Bandy.

Lincoln, Neb.—Oliver (F. C. Zehrung, mgr.) "The Girl from Rector's" Feb. 12. "Madame X," two performances, 13. "The Girl of the Golden West," two performances, 14. "The Third Degree," two performances, 15. "The Face at the Window" 16. May Robson, in "A Night Out," two performances, 17. Y. M. C. A. course 19, 22, University Junior Class play 23, Y. M. C. A. course 26, "Let George Do It" March 1, 2, University course 4, City Hospital benefit 5, Y. M. C. A. course 7, George Sidney 8, 9.

LYRIC.—Week 12: First half—Maxim's Models, and Herbert Hodge. Last half—Massey and Doltoe, Parker, Earl and Jimmy, Underwood's Current Event, Photopictures and Pathe's moving pictures.

ORPHEUM (H. W. Pierong, mgr.)—Bill week of 18: Chas. T. Semon, Helen Grantley and company, Tom Nawn and company, Rice, Sully and Scott, the Strolling Players, Esmeralda and Viola, and Dorothy Caeton.

Hot Springs, Ark.—Auditorium (Frank Head, mgr.) Faversham, in "The Faun," Feb. 12; "The Flirting Princess" 13, "Over Night" 14, "The Rosary" 16, all to excellent business. The Imperial Russian Dancers 17.

THE PRINCESS (Frank Head, mgr.)—The excellent bills presented are packing the house. Week of 12: Ward and Webber, Billy Link, Brooks and Carlisle, Dick and Dollie Meserman, Kramer and Spillman, Moretti Sisters, Blossom Robinson, Leslie Morosco and company, Tuxedo Comedy Four, and Brengk's Models.

LYRIC (Harry Hale, mgr.)—Packed houses continue at each performance. Bill week of 19: Leo Manikens, Cliff's dogs, Jennie and Myrtle Yan, and the Cardownie Sisters.

PHOTOPLAY, LYCEUM and CENTRAL.—Moving pictures and illustrated songs.

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OUT OF TOWN NEWS

Boston, Mass.—The principal changes for this week are to be seen at the Tremont, with "The Man from Cook's;" Shubert, Gertrude Hoffmann and the Russian Imperial Dancers, and the Grand Opera House, "The Rosary." Other changes are in order at the burlesque, vaudeville and picture houses.

TREMONT (Jno. B. Schoeffel, mgr.)—"The Man from Cook's," a new musical comedy, with Fred Walton as the principal funmaker and Gustave Bergman in the title role, is here for a three weeks' stay. Jefferson De Angelis, in "The Pearl Maiden," played to a fair week's business.

SHUBERT (Wilbur-Shubert Co., mgrs.)—The theatre this week is given over to Gertrude Hoffmann and the Russian Imperial Dancers. A new *revue* is also given in conjunction with the wonderful dancing of Miss Hoffmann and her associates. "Baron Trenck" had splendid business during its brief engagement. It was a delightful musical comedy, well sung and acted.

GRAND OPERA HOUSE (George W. Magee, mgr.)—Week of Feb. 19, "The Rosary," with Harrington Reynolds as Father Kelly. "Uncle Tom's Cabin" will be here next week.

HOLLIS (Charles J. Rich, mgr.)—Second week of Nazimova, in "The Marionettes." The play affords the Russian actress excellent opportunities for displaying her abilities as a comedienne. The patronage has been exceptionally large. James K. Hackett is to come shortly, in "A Grain of Dust."

BOSTON (Harris & Frohman, mgrs.)—Dustin and William Farnum, in "The Littlest Rebel," have made a big hit, and will undoubtedly remain for many weeks to come, judging from the line of ticket purchasers at the box office. Strong support is given the brother stars. This is the second week.

PARK (Rich, Harris & Frohman, mgrs.)—We can now put down seven weeks to the credit of "A Country Boy," and the comedy shows no signs of playing to anything but big houses. It's too bad there are not more plays on the stage like it.

COLONIAL (Rich, Harris & Frohman, mgrs.)—Eleven weeks of "The Pink Lady," with only one more week to stay. Lovers of fascinating music will certainly miss her.

PLYMOUTH (Fred Wright, mgr.)—"The Herfords," in its fifth week, continues to draw good-sized audiences. Viola Allen is happily cast, in a strong role. "The Deep Purple" will follow in a fortnight.

CASTLE SQUARE (John Craig, mgr.)—"The Product of the Mill" fulfils the promise that it would appeal to all sorts of playgoers. Its one note of mother love is sufficient to make its success, and its entertaining plot holds the audience in a continuous grasp. 19, beginning of fourth week.

BOSTON OPERA HOUSE (Henry Russell, managing director).—Operas for the week: "Aida," "Tristan und Isolde," Haensel and Gretel," in conjunction with the ballet, "Coppelia" and "Carmen."

KEITH'S (B. F. Keith, mgr.)—The bill curent week is headed by two local favorites: Nora Bayes and Jack Norworth. Others are: Franklyn Ardell, Kalmar and Brown, Kate Watson, De Witt, Burns and Torrance, El Cota, Clifford Walker and Frank and True Rice. Last week was big, with the Four Mortons and Joe Jackson as the features.

NATIONAL (George Ryder, mgr.)—"The Streets of Boston," a big act, employing thirty singers, who usually earn their living by singing in the streets of this city, is a special feature for current week. "Train 44," Claudiee and Scarlet, Stickney's Circus, Boyden, Hall and Bell, Mayme Ryan and Josh Dale, complete the list of performers.

GLOBE (Robert Janette, mgr.)—This week the bill consists of Torell's Pony and Dog Circus, Allen, Byron and Blanche, Marks, Alvin and Ross, the Clippers, Lawlor and Putier, Eileen Malone, the Rays, and a big song review.

GAIETY (George H. Batcheller, mgr.)—Excellent burlesque was offered last week by the Star and Garter Co. The cast included several well known comedians and singers. This week the Midnight Maidens, with Clark's Runaway Girls to follow.

CASINO (Charles H. Waldron, mgr.)—Halliday and Curley's Painting the Town Co. gave the snappiest kind of a show last week. The burlesque was in two acts, and a good olio bill intervened. Belles of the Boulevard are on their way, with the Big Banner Show following.

HOWARD (G. E. Lothrop, mgr.)—Current week, Miner's Jardin de Paris Girls. There are two burlesques and a strong olio of vaudeville acts. Howard's own features include Corn Livingston, Georgetta and Vittoria, Crawford and Montrose, Ash and Carr, Bill Baker and Jess, Ted and Elsie Evans, and the Howardscope. Next week, Williams' Imperials.

ORPHEUM (Victor J. Morris, mgr.)—First half of week 19: Alice De Garno, Norwood and Norwood, Wm. P. Burt and company, Reid Sisters, "Suffragette Barbers," Alexander Gaden and company, Three Cook Sisters, and Prof. La Reine and company. Second half: Great Johnson, Cleary and Tracey, Priscilla, "Suffragette Barbers," Metropolitan Trio, Cook and Stevens, Fifi Rooney and Poodle, and Wilson and Reed.

LOEW'S SOUTH END (Louis M. Boas, mgr.) Great Johnson, Cleary and Tracey, Priscilla, Metropolitan Trio, Cook and Stevens, Fifi Rooney and Poodle, and Wilson and Reed for the first half, and for the second: Alice De Garno, Norwood and Norwood, Wm. P. Burt and company, Reid Sisters, Alexander Gaden and company, Three Cook Sisters, and Prof. La Reine and company.

OLD SOUTH (F. G. Collier, mgr.)—Current week: Bizarro Troupe, Monroe and Page, Musical Cliftons, Charles Smith, Frank Barrett, Johnnie Russell, Elmer Clifton, and Morris and Morris.

WASHINGTON (F. G. Collier, mgr.)—Prior and Addison, Clifton and Curson, Baker and Murray, Montague, Barnon's Miniature Circus, and Al. Gordon.

EAGLE.—The bill for this week is given by the Veterans of '68, Tiller Sisters, Frank Hurley, Bijou Comedy Trio, Fox and Dehay, and Harry La Toy.

BOWDOIN SQUARE (J. E. Comerford, mgr.)—Capt. T. Lewis and company, Harry and Kate Jackson, Musical Wilsons, Imperial Kumas, Diros and Sensel, and George Fisher supply the show this week.

AUSTIN & STONE'S (John C. Patrick, mgr.)—The curio hall feature is "Jenny," the orang-outang, which has just arrived from the Far East. Shutasski Troupe, Flossie La Blanke, the Great Horman and others. In the theatre: Mobile Minstrels, Norris and Bailey, Nootehy Morse, the Murrays, Cassie French, Ida Campbell, and Walsh and Flynn and company.

HUB (Joseph Mack, mgr.)—Week of 19: Ledegar and Charlotta, Broe and Maxim, Ed. Tolliver, Burdell and Edwards, Currie and Riley, and the Woeckeners.

PASTIME (Mr. Murphy, mgr.)—A. C. Tobin, Monte McCoy, Will Larner, and the Ferris and Berrett Brothers.

PURITAN.—Current week: Braum and Hackett, Ladies' Quartette, Farley and Brennan, and Jackson and Larson.

AFTERMATH.—New songs and pictures at the Bijou Dream, Unique, Apollo, Liberty, Comique, New Palace, Beacon, Star, Scenic Temple, Zenicon Temple, Orient, Winthrop, Shawmut, Norfolk Hall, Roxbury, Williams' Ideal and the Imperial......Geo. Thatcher, the old time minstrel, was severely injured 15 while on his way to theatre, where he was playing in "The Littlest Rebel." He was struck and knocked down by a trolley car. He is likely to be confined to his room for several days......The Majestic will be dark this week and possibly next, owing to some disagreement between the management of that house and Wm. A. Brady, whose production of "'Way Down East" was to have played there for the fortnight.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) Jan Kubelik played to a good house Feb. 12. "Seven Days," 13, entertained, while Howe's moving pictures, 15-17, were found as good as ever by the patrons. Knights of Columbus present "The Belle of New York" (local talent) 19, 20. "The Follies" 21, 22, James K. Hackett 23, French Dramatic Co. 24, Calhoun Club Minstrels 26, 27, Gertrude Hoffmann 28, Yiddish Players 29.

POLI'S (S. J. Breen, mgr.)—Princess Rajah headed a bill which turned them away at every performance. Bill week of 19: Howard and Howard, May Tully and company, Hanlon Bros.' company, Fred Dupres, Willard's Temple of Music, Grace Edwards and Mabel Fonda Troupe.

GILMORE (James W. Bingham, mgr.)—The Banner Show, 12-14, gave a show which pleased. "The Goose Girl," 15-17, gave fine show. Runaway Girls 19-21, Dante's "Inferno" (moving pictures) 22-24, Al. Reeves.

NELSON (H. I. Dillenback, mgr.)—19-21: Enigma, Friedland and Clark, Gertrude Ross. 22-24: Austin Bros., Perry and Elliott, Claude Golden. Business good.

PLAZA (Goldstein Bros., mgrs.)—19-21: Bert Murphy, the House Sisters, May Williams. 22-24: Princess Chinquilla and Newell, Fred Lucere and dog, Bouncer, and Dixon Harris. Big houses.

BIJOU (E. L. Knight, mgr.)—Sig. Tarrinella will appear week of 19. Heavy patronage.

NOTES.—James W. Bingham assumed the position of manager of the Gilmore, 12. Mr. Bingham is well fitted for the position, having managed the house before......A protest was made to the mayor against Princess Rajah's act, at Poli's. Chief Quilty and Inspector Norris, after witnessing her performance, decided there was nothing indecent nor vulgar about the dance.

Fall River, Mass.—Academy of Music (Geo. S. Wiley, mgr.) P. Paul Marcel, in "Les Feres Ennemis," Feb. 20. "The Fortune Hunter" 22-24, Yiddish Players 26, "The Traveling Salesman" 29, March 1, 2.

SAVOY (Julius Cahn, mgr.)—Good houses were the rule here last week, with an interesting bill, headed by McWatters and Tyson. Bill week of 19: Clifford Hipple and company, in "As a Man Sows;" Coates and Marguerite, Eugene Trio, Griff, Morris and Allen, Rice and Cady, and Randow Bros.

BIJOU (C. L. Benson, mgr.)—They are offering the best that they can procure, and, in consequence, are packing the house most of the time. Bill 19-21: Rose and Adams, Priscelia, the Juggling Gormans. For 22-24: Olive De Gaino, Joe Hardman, and Forrester and Lloyd.

PREMIER (C. L. Benson, mgr.)—Reports are most favorable from this house. They are doing all they can to please their patrons with good results. Bill 19-21: Tanner, Shea and Potter, Lister, Hawkins and Ford. For 22-24: Myron-Boken Troupe, Belle Jeanetti, and Mahon and Currie.

NOTE.—The Palace, Lyric, New Star, Scenic and Nickelodeon, moving picture houses, are doing well.

Omaha, Neb.—Brandies' (W. J. Burgess, mgr.) Fiske O'Hara 18-21, Mme. Regina Prager 22, "The Pink Lady" 25 and week.

BOYD (Frank Phelps, mgr.)—Lombardi Grand Opera Co. 18-24.

AMERICAN (Wm. Warren, mgr.)—Eva Lang and stock company, in "The Rose of the Rancho," 18 and week. "The Heart of Maryland" 25 and week.

GAYETY (E. L. Johnson, mgr.)—Week of 18, the Behman Show.

KRUG (C. A. Franke, mgr.)—Week of 18, the Moulin Rouge Burlesquers and Jack Johnson.

ORPHEUM (Wm. P. Byrne, mgr.)—Week of 18: Aida Overton Walker and company, Ed. F. Reynard, Those Four Entertainers, Hopkins and Axtell, Ethel McDonough, Inness and Ryan, and Three Gleddenbecks.

NOTES.—Eva Lang, leading lady at the American, has returned after a three weeks' absence......E. L. Johnson, manager of the Gayety, is recovering from a severe case of blood poisoning.

St. Paul, Minn.—Metropolitan Opera House (L. N. Scott, mgr.) The house was dark Feb. 11 and 12. The Kent's Minstrels, made up of local people, gave a very creditable entertainment, which was largely attended, 13 and 14. Anna Held, in "Miss Innocence," to big houses 15 and 16. House dark 17 and 18. Frances Starr, in "The Case of Becky," 19, for one week. "The Sixth Commandment," 25, for one week. Manager L. N. Scott went to New York on a booking trip 11.

GRAND (Theo. L. Hays, mgr.)—"The Goose Girl," to good business, week of 11. "Mutt and Jeff" week of 18, "Around the Clock" week of 25.

ORPHEUM (E. C. Burroughs, mgr.)—Big houses week of 11. For week of 18: Johnnie and Emma Ray, in "The Bandmaster;" Mazie King and company, in "The Legend of the Spring;" Gertrude Van Dyck Trio, Willa and Hassan, Abbott and White, Siegel and Matthews, and Lon Durbyelle.

SHUBERT (A. G. Bainbridge, mgr.)—Thurlow Bergen's Players, to good houses, in "Wildfire," week of 12. "The Liars" will be the offering week of 19. The principals of the stock company are: Thurlow Bergen, W. G. Gilmore, Robert Robson, Daniel Reed, Henry Travers, Maud Burns, J. Nealy, Sarah Biala, Catherine Dobner, Louise Royce, and Elsie Esmond.

EMPRESS (Jack Elliott, mgr.)—Business very good week of 11. The attractions for week of 18: Karno's "A Night in An English Music Hall," with Charles Chaplin and a company of twenty-five; Eldon and Clifton, Guy Bros., Toko Kishi, the Barrows, and Brennan and Le Fleur.

STAR (John T. Kirk, mgr.)—The Moulin Rouge, to large and pleased audiences, week of 11. For week of 25, the Kentucky Belles.

MAJESTIC (H. S. Mitchell, mgr.)—Good business at all performances week of 11. The usual variety bill, with moving pictures, week of 18.

AUDITORIUM (A. F. Morton, mgr.)—Mrs. Rothwell was a soloist 11, to very large and well pleased audience, at the Symphony Orchestra concert. The St. Paul Auto Show has held the boards 14 to 17. Regular weekly concert afternoon of 18.

Jersey City, N. J.—Majestic (F. E. Henderson, mgr.) "The Test," with Eugenie Blair and a good cast, 19-24; "The White Slave" 26-2.

BON TON (T. W. Dinkins, mgr.)—Williams' Imperial Burlesquers, with Harry L. Cooper featured, 19-24; the Ideals 26-2.

MONTICELLO (M. S. Schlesinger, mgr.)—Buster Brown and company, including Tighe, 19-24. Bull Bull, Whitney and Young, Florence Orr, 22-24. Moving pictures, as usual, are included.

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BEST AND CHEAPEST

ORPHEUM.—A new play, in four acts, by Er Lawshee, entitled "Army Blue," by the Vale Stock, 19-24. The play illustrates life at one of our military frontier posts, and deals with the inevitable material, including an Indian outbreak. Love, revenge and a happy ending, however, is the main theme. The play, "To-day," and "East Lynne," divided week of 12. "Oliver Twist" 26-2.

ACADEMY (F. E. Henderson, mgr.)—Variety, moving pictures and illustrated songs.

KEITH'S.—Variety, moving pictures and illustrated songs.

Hoboken, N. J.—Empire (A. M. Bruggemann, mgr.) the Trocadero Burlesquers, with Frank Finney, Annie Burke and a host of other good people, 19-24. The Knickerbockers 26-2.

GAYETY.—"Our New Minister," by the Gayety Stock, with Severin De Deyn as the Rev. Thaddeus Strong, and Marion Ruckert as Nance. "The Deep Purple" was substituted 12-17 for "Trilby." "Mrs. Wiggs of the Cabbage Patch" 26-2.

LYRIC (G. S. Riggs, mgr.)—Cliff Gordon and Bobby North, in "The Bridal Suite," 19-24. Harmony Beaux and Belles, Jack Symond, and the Hustles 22-24. Moving pictures, with two changes on the week.

HUDSON, Union Hill (J. C. Peebles, mgr.)—Bill: The Leap Year Girls, Robert Carter and Kathryn Waters, Henry Hargreave and company, Lon Anger, Monarch Comedy Four, Holden and Harris, Collins and Hart, and photoplane 19-24.

Trenton, N. J.—State Street (Herman Wahn, mgr.) bill week of 19: Richards and Montrose, Cooper and Ricardo, Nash and Evans, Merko Ritso, Wilson and Woodruff, Ernest Cortes, Takazawa Troupe, Lew Bloom, and Berrick and Hart.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) Kitty Gordon, in "The Enchantress," Feb. 19-24; Geo. Evans' "Honey Boy" Minstrels 26-March 2.

ACADEMY (Tunis Dean, mgr.)—William H. Crane, in "The Senator Keeps House," 19-24; "The Rose Maid" 26-March 2.

AUDITORIUM (Frank McBride, mgr.)—"Pomander Walk" 19-24, Blanche Ring, in "The Wall Street Girl," 26-March 2.

HOLLIDAY STREET (William Rife, mgr.)—"McFadden's Flats" 19-24, "The County Sheriff" 26-March 2.

GAYETY (William Ballauf, mgr.)—The Merry Whirl 19-24, the Columbia Burlesquers 26-March 2.

EMPIRE (Geo. Rife, mgr.)—High School Girls 19-24, the Missouri Girls 26-March 2.

MARYLAND (Jas. L. Kernan, mgr.)—Bill week of 19: "Everybody," Ray Cox, Five Musikal Girls, Bert Fitzgibbon, Chas. Ahearn Troupe, Conroy and Le Maire, Adair and Dahn, and Lolo.

NEW (Geo. Schnider, mgr.)—Bill week of 19: White's Comedy Circus, Gorman and West, Dunlap and Folk, Lou Harrison and Fern Sisters, Dooley and Jones, and Kids.

VICTORIA (Chas. E. Lewis, mgr.)—Bill week of 19: Onaip, Garcinetti Bros., Sampson and Douglas, Tom Ural, Bannon and Hilton, Winter Garden Trio, and Bristol's Ponies.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) Feb. 20, 21, James K. Hackett, in "The Grain of Dust." 22, Marguerite Clark, Walter Jones, Ernest Glendenning, and the original New York company, in "Baby Mine;" 23, 24, Ziegfeld's "Follies," with Bessie McCoy.

POLI'S (O. C. Edwards, mgr.)—Bill week of 19: Jesse L. Lasky's the Antique Girl, Grace Hazard, Phina and company, Chinko and company, Le Roy and Harvey, in "Rain In;" Romalo and De Land, and Spiegel and Dunn.

HARTFORD (Fred P. Dean, mgr.)—Bill week of 19: Doctor McDonald, Song Revue, Austin Bros., Claude Golden, Perry and Elliott, Gertrude Ross, Enigma, and Friedland and Clark.

New Haven, Conn.—Poli's (Lewis D. Garvey, mgr.) bill 19 and week: Princess Rajah, Yvette, J. C. Nugent and company, Will Rogers, De Koe Troupe, Lester and Kellette, and Sprague and McNeace.

GRAND OPERA HOUSE (M. A. Yack, mgr.)—The bill that is being presented by William Fox is drawing large audience at all performances.

HYPERION (Ed. Eldridge, mgr.)—Viennese Operatic Co. 20, 21, "The Deep Purple" 22-24.

Wilmington, Del.—Garrick (W. L. Dockstader, mgr.) Lee Harrison and company, presenting "The Vaudeville Broker;" John P. Wade and company, Gertrude Barnes, Richards, Kyle and company, in "The Club Man;" Walter Schrode and Lizzie Mulvey, Darrell and Conway, the Devole Trio, the International Polo Team and pictures, week Feb. 19.

AVENUE (Lucian H. Levison, mgr.)—Wilmington Stock Co., presenting "For Fair Virginia," week Feb. 19.

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OUT OF TOWN NEWS

Cincinnati, O.—After many months the Queen City will get to enjoy "Chantecler" and the same week "The Kiss Waltz" will be heard. The dual engagement will thoroughly tests this city's amusement spirit.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Maude Adams is coming Feb. 19, in Edmond Rostand's "Chantecler." Frank McIntyre follows 26, in "Snobs."

LYRIC (James E. Fennessy, mgr.)—The Shuberts will offer "The Kiss Waltz" 18. Fritzi Scheff follows 25.

B. F. KEITH'S (Charles L. Doran, mgr.)—Odiva, the Water Queen, is the headliner 18. Others: Lily Lena, Margaret Haney and company, in "The Leading Lady;" Bowers, Welters and Crooker, "The Three Rubes," Dorothy Regal and Louise Winsch, in "No Trespassing;" Harry Breen, Panita, and the Blenk Family. Pathe's Weekly.

WALNUT STREET (Anderson & Ziegler, mgrs.)—"In Old Kentucky," with Mildred Johnsen in the familiar role, returns 18. "Brewster's Millions" is underlined 25.

ORPHEUM (Isaac M. Martin, mgr.)—The Orpheum Players are to put on Langdon McCormick's "Out of the Fold" 18, with Eva Taylor as Helen Groy, and Wilson Melrose as Nolan Crane.

EMPRESS (Howard E. Robinson, mgr.)—Walter Law, formerly of the Pike Stock Co., with Yvonne Martin and Frederick Macklyn, will put on "At the Threshold" 18. Other acts: The Landry Brothers, Electric Patriots, with Gertrude Taylor and Edward Foley; Ned Aloni and Bill Bayno, and Peppini. Motion pictures.

PEOPLE'S (James E. Fennessy, mgr.)—The Gay Widows, chaperoned by Southern and Oberworth, arrives 18. Tiger Lilies are due 25.

STANDARD (R. K. Hynicka, mgr.)—The Taxi Girls make their first local appearance 18. The Winning Widow is scheduled to arrive 25.

GERMAN (Otto Ernest Schmid, mgr.)—The German Theatre Co. will put on the comedy "Im Weissen Roessll" 18. Victor Mueller-Fabricius will be the beneficiary.

TEMPLE (J. R. Bell, mgr.)—Motion pictures and vaudeville.

AMERICAN (Harry Hart, mgr.)—Mlle. Lotta, Charles E. Hell, Olge, De Vaull and Lotta, La Vine and Inman, and Hurst and Kelsey provided the last bill.

MUSIC HALL.—Walter Damrosch and his New York Symphony Orchestra, with Gertrude Rennyson, are to give a Beethoven-Wagner program 20. Sirota, the Warsaw cantor, and Marie La Salle-Robinoff were heard in concert 10.

EMERY AUDITORIUM.—The Cincinnati Symphony Orchestra, with Wilhelm Bachaus as soloist, gave concerts 16, 17.

HEUCK'S OPERA HOUSE, CENTURY, FAMILY AND LYCEUM give motion pictures.

Lima, O.—Faurot (L. H. Cunningham, mgr.) "The Easiest Way" pleased Feb. 14. Trixie Friganza, in "The Sweetest Girl in Paris," 16. "The Town Marshal" 17, "Leah, the Forsaken" (local) 20, "Over Night" 24.

ORPHEUM (W. G. Williams, mgr.)—Bill week of 19: Great Leon and company, Bland and Clayton, Provol, Elsa Weiss, "A Wild Rose," with Maud Parker; Geo. Lavender, Curtiss Sisters, Edwina Barry and company, and Francis and Lewis.

LYRIC (Berger & Doyle, mgrs.)—Sherman Stock Co. continue to meet with success in their bi-weekly offerings.

AT THE Lima, Star, Dreamland, Empire, and Royal, motion pictures, to large crowds.

Hamilton, O.—Grand (John E. McCarthey, mgr.) bill week of Feb. 19: George Lavender, Curtiss Sisters, Edwina Barry and company, Francis and Lewis, Provol, "The Wild Rose," Bessie Valdere Troupe, Bland and Clayton Sisters, and Eliza Weiss.

SMITH'S (Tom A. Smith, mgr.)—Oliver Lewis permanent stock indefinite.

BIJOU (A. Hammerle, mgr.)—Vaudeville and motion pictures.

THE JEWEL, EAGLE, LYRIC, PRINCESS, ROYAL AND STAR, motion picture houses, all report fair returns.

Springfield, O.—Fairbanks (Karl H. Becker, mgr.) Blanche Bates, in "Nobody's Widow," Feb. 10, good houses. Trixie Friganza, in "The Sweetest Girl in Paris," 14; Frank McIntyre, in "Snobs," 15; Maude Adams, in "Chantecler," 16; Nancy Boyer Co. 19-22.

NEW COLUMBIA (Sun Amusement Co., mgrs.)—"The Gamblers" 10. "Baby Mine" 14.

NEW SUN (Sun Amusement Co., mgrs.)—Bill week of 19: Blaker's Circus, Dave and Percy Martin, Cornalla's acrobats, Manhattan Newsboys' Trio, and Felix Adler.

Mansfield, O.—Memorial Opera House (Frank McGevern, mgr.) "The Country Boy," Feb. 8, was enjoyed by a good audience. David Belasco presented "The Easiest Way" 13, to a crowded house. "Over Night" 14, the Manhattan Gaiety Girls 16.

THE ORPHEUM is still closed.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) "Excuse Me" Co. delighted capacity houses Feb. 15-18. "The Trail of the Lonesome Pine" will be the attraction for the week of 19.

SHUBERT (C. H. Bennett, mgr.)—Marie Dressler will be the attraction week of 19.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 19 includes: The John Tiller Co., Milton and Dolly Nobles, the Nichols Sisters, Mosher, Hayes and Mosher, World and Kingston, Lynch and Zeller and Al. and Fannie Steadman.

BIJOU (J. R. Pierce, mgr.)—"At Cripple Creek" proved a fine attraction 11-17. "Ten Nights in a Bar Room" 18-24. "The Cowboy and the Squaw" 25-2.

GAYETY (S. R. Simon, mgr.)—The Queen of Bohemia played to fine business 11-17. The Golden Crook 18-24, Dave Marion's Dreamlands 25-2.

STAR (R. C. Schoenecker, mgr.)—Sam Rice and his Daffydils pleased large houses 11-17. The Pacemakers 18-24, the World Beaters 25-2.

CRYSTAL (Edw. Raymond, mgr.)—Bill week of 19 includes: The Monkey Hippodrome, Tate's "Motoring" Co., Beltrah and Beltrah, and Shaw and Everett.

EMPRESS (Jas. Isaacs, mgr.)—Bill week of 18 includes: Lawton, Holmes and Riley, Jas. F. Fulton and Mattie Choate, Roach and McCurdy, and Michael Richardini Troupe.

JUNEAU (J. B. Reichert, mgr.)—The Juneau Stock Co. gave a pleasing presentation of "Anita, the Singing Girl," 11-17. "Woman Against Woman" 18-24, "Uncle Tom's Cabin" 25-2.

CLUMBIA (Winninger Bros., mgrs.)—The Winninger Stock Co. are winning new laurels each week for the manner in which they are presenting their attractions. "A Stranger in a Strange Land," presented 11-17, has been the best so far offered by them. "At Valley Forge" 18-24, "Sheridan's Muster" 25-2.

Racine, Wis.—Racine (H. M. Andreas, mgr.) "The Country Boy" Feb. 10, "The Man on the Box" 11, Victor Moore, in "Shorty McCabe," 12; Christine Miller, in concert, 13; "Bright Eyes" 18, Lorene Bros. Feb. 19 and week.

BIJOU (F. B. Stafford, mgr.)—Bill week of 19: Woods' dogs and monkeys, Musical Coattas, Donahue and Stewart, Mr. and Mrs. Keenan Wallace, Art Raphael, Jas. Leonard's Players, Four Musical Rossars, Herbert and Dennis, Wesselman and Wood, and Leona.

NOTE.—Orpheum, Casino, Amuse, Gem, Grand and Majestic, moving picture houses, all report a good, steady business.

Detroit, Mich.—Detroit (B. C. Whitney, mgr.) Julian Eltinge, in "The Fascinating Widow," played to good business week 12. Frank McIntyre, in "Snobs," 19-21; Blanche Bates, in "Nobody's Widow," 22-24.

GARRICK (R. H. Lawrence, mgr.)—"The Kiss Waltz," presented by a first class company, entertained large and appreciative audiences week 12. Fritzi Scheff, in "Night Birds," 19.

LYCEUM (E. D. Stair, mgr.)—"Everyman's Daughter" played to packed houses week 11. "The Newlyweds and Their Baby" week 18.

AVENUE (Drew & Campbell, mgrs.)—The Whirl of Mirth was well received week 11. The Cozy Corner Girls week 18.

GAYETY (J. M. Ward, mgr.)—Ben Welch's Burlesquers offered their patrons a pleasing entertainment and were well patronized week 11. The Queens of the Jardin de Paris week 18.

TEMPLE (J. H. Moore, mgr.)—Attendance up to the standard week 12. Attractions week 19: Bessie Wynn, Trovato, Dan Burke and his Wonder Girls, Dorothy Rogers and company, Martinnetti and Sylvester, Henry B. Lester, the Helm Children, and the Sutcliffe Troupe.

MILES (C. W. Porter, mgr.)—A good bill drew crowded houses week 12. Attractions week 19: Jim Corbett, Myer Harris and company, the Four Casting Campbells, Torcat and D'Lisa, Rudolph and Lena, and Florence Arnold.

HARRIS' FAMILY (C. H. Preston, mgr.)—Business big week 12. Attractions week 19: Hawley Olcott and company, Holmes and Holliston, Leone and Dale, Terry and Elmer, Sweeney and Rooney, Claude and Marion Cleveland, Kretore, John and Lottie Berton, Cross and Crown, Ed. Remonde, Jack Senderson, and Emily Fisher.

Jackson, Mich.—Athenæum (H. J. Porter, mgr.) Lyman H. Howe's moving pictures, Feb. 10, 11, to S. R. O. Coburn Players 17, "Bright Eyes" 23, Eugene J. Hall's Associated Players 19-25, Al. G. Field's Minstrels 27.

BIJOU (Frank R. Lampman, mgr.)—Bill week of 18: "The Sunnyside of Broadway," the Lovelles, Howard and White, Four Nelson Comiques, Whyte, Pelzer and Whyte, and Flo. Grierson.

Montreal, Can.—His Majesty's (H. Q. Brooks, mgr.) Miss Horniman's English Co., in repertoire, Feb. 12-17, to good attendance. 19-24, "Mollentrave on Women," "The Little Stone House," "The Silver Fox," "Reaping the Whirlwind."

PRINCESS (H. C. Judge, mgr.)—"Excuse Me," to big houses, Feb. 12-17. Kubelik 19, "Bunty Pulls the Strings" 20-24.

ORPHEUM (Geo. Driscoll, mgr.)—Business big. Bill week of 19: Grover and Richards, Ten Vassar Girls, William H. Macart and Ethlyne Bradford, Ed. Wynn, D'Armond and Carter, Six Abdallahs, Mr. and Mrs. Perkins Fisher, and De Witt Young and Sister.

FRANCAIS (J. O. Hooley, mgr.)—Vaudeville and moving pictures. Business good. Bill week of 19: The Fieldings, Mlle. Paula, Fox and Evans, Cole and Hastings, and Loretta Lo Roy.

ROYAL (Oliver McBrien, mgr.)—Queens of the Folies Bergere came to good houses week of 12. Darlings of Paris 19.

NATIONAL (Geo. Gauvreau, mgr.)—The permanent French stock company, in "L'Eventail," to good attendance, week of 12. "Resurrection" week of 19.

Hamilton, Can.—Grand Opera House (A. R. Loudon, mgr.) "Over Night," Feb. 15, had big business. "The Servant in the House" 16, 17, Harmonie Society concert (local) 19, "The Light Eternal" 22-24.

TEMPLE (J. G. Appleton, mgr.)—Bill week of 19: W. H. Mack and company, Ward and Curran, Melody Lane Girls, Mary Elisabeth, Gallando, Adonis and dog, and Three Navarros.

NOTE.—The moving picture houses, Savoy, Princess, Red Mill, Crystal, Gayety and Unique, are all doing excellent business, using four to six reels and changing twice weekly.

Winchester, Ky.—The Lyric (Phillips & Moss, mgrs.) motion pictures and music.

AUDITORIUM (Bloomfield & Redcliffe, mgrs.) has been converted into a skating rink, and is open for engagements, with trick skaters and vaudeville acts.

WINCHESTER (S. Dincill, mgr.)—House dark.

ROY CAINNS closed with the "King of the Cattle Ring" Co., on Feb. 1, at Bushnell, Ill. He will visit in Decatur, Ill., for three weeks before going into vaudeville.

ROUTE LIST

Routes Intended for This Column Must Reach This Office Not Later Than Saturday of Each Week to Insure Insertion.

DRAMATIC AND MUSICAL.

Adams, Maude—Charles Frohman's—Cincinnati, O., 19-24, Louisville, Ky., 26-28, Lexington 29, Indianapolis, Ind., March 1, 2.
Anglin, Margaret (Louis Nethersole, mgr.)—N. Y. City 19-24.
Allen, Viola—Liebler & Co.'s—Boston, Mass., 19, indefinite.
Arliss, George—Liebler & Co.'s—N. Y. City 19, indefinite.
Academy of Music Stock (Samuel F. Kingston, mgr.)—N. Y. City 19, indefinite.
American Stock (D. E. Russell, mgr.)—St. Louis, Mo., 19, indefinite.
Agnes Archer's Actors (Beaumont Claxton, mgr.)—Baton Rouge, La., 19-24.
American Stock (O. G. Milligan, mgr.)—Spokane, Wash., 19, indefinite.
"At Sunrise"—Darrell H. Lyall's—Hedrick, Ia., 21, Oscaloosa 22, New Sharon 23, Marshalltown 24, Cedar Rapids 25, Marengo 26, Brooklyn 27, Belle Plaine 28, Tama 29, Toledo March 1.
"Around the Clock"—Gus Hill's—Des Moines, Ia., 19-21, Marshalltown 22, Cedar Rapids 23, Waterloo 24, St. Paul, Minn., 25-March 2.
"Alma, Where Do You Live?"—Jos. M. Weber's—Brooklyn, N. Y., 26-March 2.
Barrymore, Ethel—Charles Frohman's—N. Y. City 19-March 9.
Blanche Bates—David Belasco's—Toledo, O., 21, Detroit, Mich., 22-24, Cleveland, O., 26-March 2.
Billie Burke—Charles Frohman's—Chicago, Ill., 19-March 2.
Brian, Donald—Charles Frohman's—Chicago, Ill., 19-24, St. Louis, Mo., 25-March 2.
Bernard, Sam—The Shuberts'—Brooklyn, N. Y., 19-24, Newark, N. J., 26-March 2.
Blinn, Holbrook—Wm. A. Brady's, Ltd.—Philadelphia, Pa., 19-March 2.
Blair, Eugenie—Stair & Nicolai's—Jersey City, N. J., 19-24, Philadelphia, Pa., 26-March 2.
Bailey and Austin (Bailey & FitzGerald, mgrs.)—Oklahoma, Okla., 21, Tulsa 22, Bartlesville 23, Coffeyville, Kan., 24, Kansas City, Mo., 25-March 2.
Boston Grand Opera (Henry Russell, mgr.)—Boston, Mass., 19, indefinite.
Brown, Kirk (J. T. Macauley, mgr.)—Hagerstown, Md., 19-24.
Bessey, Jack (Jas. D. Proudlove, mgr.)—Washington, Ia., 18-24, Centerville 26-March 2.
Blaney-Spooner Stock (Blaney-Spooner Amuse. Co., mgrs.)—Philadelphia, Pa., 19, indefinite.
Bishop, Chester, Stock (D. G. Hartman, mgr.)—Grand Rapids, Mich., 19, indefinite.
Bowdish Stock (A. N. Bowdish, mgr.)—Saxton, Pa., 19-21, Hopewell 22-24, Huntingdon 26-March 2.
Bishop Stock (H. W. Bishop, mgr.)—Oakland, Cal., 18, indefinite.
Boyer, Nancy (Fred B. Willard, bus. mgr.)—Springfield, O., 19-24.
Bergen Players (Thurlow Bergen, mgr.)—St. Paul, Minn., 19, indefinite.
Black Patti Musical Comedy (R. Voelckel, mgr.)—Charlotte, N. C., 21, Greenville 22, Asheville 23, Salisbury 24, Concord 26, Greensboro 27, Winston-Salem 28, Roanoke, Va., 29, Lynchburg March 1, South Boston 2.
"Bohemian Girl" (Milton & Sargent Aborn, mgrs.)—Pittsburgh, Pa., 19-24.
"Bought and Paid For"—Wm. A. Brady's—N. Y. City 19, indefinite.
"Ben-Hur"—Klaw & Erlanger's—Philadelphia, Pa., 19, indefinite.
"Butterfly on the Wheel" (Lewis Waller, mgr.)—N. Y. City 19, indefinite.
"Bunty Pulls the Strings"—Shubert-Brady's—N. Y. City 19, indefinite.
"Bunty Pulls the Strings"—Shubert-Brady's—Chicago, Ill., 19, indefinite.
"Bird of Paradise" (Oliver Morosco, mgr.)—N. Y. City 19, indefinite.
"Blue Bird"—Liebler & Co.'s—Cleveland, O., 19-24.
"Baby Mine," No. 1—Wm. A. Brady's, Ltd.—N. Y. City 26-March 2.
"Baby Mine," No. 2—Wm A Brady's, Ltd—Chicago, Ill, 19-24.
"Bright Eyes"—Jos. M. Gaites'—Duluth, Minn., 21, Ishpeming, Mich., 22, Jackson 23, Hancock 24, Marquette 26, Menominee 27, Green Bay, Wis., 28, Appleton 29.
"Buster Brown"—Buster Brown Amuse. Co.'s—Gainesville, Fla., 21, Ocala 22, Tampa 23, 24, Key West 26-28, Palm Beach 29, Miami March 1, St. Augustine 2.
"Baron Trenck"—F. C. Whitney's—Portland, Me., 22.
"Brewster's Millions"—Al. Rich's Producing Co.'s—Cincinnati, O., 25-March 2.
"Bell Boy"—Jas. A. Galvin's (T. H. Ealand, mgr.)—Daytona, Fla., 19-22, New Smyrna 23, 24, Miami 26-March 10.
Carter, Mrs. Leslie—John Cort's—San Bernardino, Cal., 21, Riverside 22, Pasadena 23, Bakersfield 24, San Francisco 26-March 2.
Carle, Richard—Frazee & Lederer's—Newark, O., 21, Zanesville 22, Parkersburg, W. Va., 23, Wheeling 24.
Cahill, Marie—D. V. Arthur's—N. Y. City 19, indefinite.
Charles Cherry—Daniel Frohman's—Chicago, Ill., 19, indefinite.
Cohan, Geo. M.—Cohan & Harris'—N. Y. City 19, indefinite.
Cathrine Countiss—Stair & Havlin's—Chicago, Ill., 19-24, Grand Rapids, Mich., 25-March 2.
Clifford, Billy (Bob Le Roy, mgr.)—La Fayette, La., 21, Baton Rouge 22, Alexandria 23, Monroe 24, 25, Shreveport 26, Marshall 27, Texarkana, Ark., 28, Little Rock 29, Hot Springs March 1-3.
Chauncey-Keiffer (Fred C. Chauncey, mgr.)—Corning, N. Y., 19-24, Oneonta 26-March 2.
Chase-Lister, Northern (Glenn F. Chase, mgr.)—Roundup, Mont., 19-24, Harlowton 26-March 2.
Colonial Stock (Cortland Hopkins, mgr.)—Middleton, N. S., Can., 21, Bridgeton 22-24, Annapolis 26-28, Digby 29-March 2.
Cornell-Price Players (Cornell & Price, mgrs.)—Hillsdale, Mich., 19-24, Jonesville 26-March 2.
Carleton Sisters' Players (Varney & Montgomery, mgrs.)—Hickory, N. C., 19-24.
Champlin Stock (Chas. K. Champlin, mgr.)—Greensburg, Pa., 19-24.
Crescent Stock (P. G. Williams, mgr.)—Brooklyn, N. Y., 19, indefinite.
Castle Square Stock (John Craig, mgr.)—Boston, Mass., 19, indefinite.
Colonial Musical Comedy (Chas. Van Dyne, mgr.)—Elmira, N. Y., 19, indefinite.
Chicago Grand Opera (Andreas Dippel, mgr.)—Chicago, Ill., 19, indefinite.
"Concert, The"—David Belasco's—Philadelphia, Pa., 19-March 2.
"Commuters, The"—Henry B. Harris'—Philadelphia, Pa., 19, indefinite.
"Chocolate Soldier"—F. C. Whitney's—Davenport, Ia., 22, 23.
"Cat and the Fiddle"—Chas. A. Sellon's—Easton, Pa., 22, Trenton, N. J., 23, 24, Pottstown, Pa., 26, Lancaster 27, York March 1, Harrisburg 2.
"Country Boy," A—Henry B. Harris'—Boston, Mass., 19, indefinite.
"Country Boy," B—Henry B. Harris'—Streator, Ill., 21, Galesburg 22, Peoria 23, 24, Alton 25, Jacksonville 26, Springfield 27, 28, Decatur 29, Bloomington March 1, Champaign 2.
"Country Boy," C—Henry B. Harris' (W. M. Lisle, mgr.)—Paris, Ky., 21, Maysville 22, Portsmouth, O., 23, Ironton 24, Huntington, W. Va., 26, Charleston 27, Parkersburg 28, Marietta, O., 29, Cambridge March 1, Zanesville 2.
"Checkers" (Moxon & De Milt, mgrs.)—St. Louis, Mo., 25-March 2.
"Chorus Lady" (Arthur Aylesworth, mgr.)—Eureka, U., 21, Springfield 22, Bingham Canyon 23.
"Cow and the Moon"—Chas. A. Sellon's (John Sironach, mgr.)—Columbia, S. C., 21, Sumter 22, Spartanburg 23, Greenville 24, Abbeville 26, Newberry 27, Gaffney 28, Asheville, N. C., 29, Knoxville, Tenn., March 1, 2.
"Casey Jones," Eastern—Merle H. Norton's—Sabina, O., 21, Jackson 22, McArthur 23, New Straitsville 24, Murray 26, Glouster 27, Corning 28, Crooksville 29.
"Casey Jones," Western—Norton & Springer's—Maywood, Nebr., 21, Bertrand 22, Holdrege 23, Hildreth 24, Kearney 27, Lexington 28, Gothenburg 29.
"Casey Jones," Southern (Robt. A. Neff, mgr.)—Stuttgart, Ark., 21, Des Arc 22, Searcy 23, Newport 27, Batesville 28, Pocahontas 29, Walnut Ridge March 1, Corning 2.
"County Sheriff," Eastern—O. E. Wee's (Chas. H. Brooke, mgr.)—Donora, Pa., 21, McKeesport 22, Mt. Union 23, Harrisburg 24, Baltimore, Md., 26-March 2.
"County Sheriff," Western—O. E. Wee's (M. C. Jenkins, mgr.)—Xenia, O., 22, Washington Court House 24, Jamestown 26.
Drew, John—Charles Frohman's—Philadelphia, Pa., 19-24, Scranton 26, Harrisburg 27, Richmond, Va., 28, 29, Norfolk March 1, 2.
D'Orsay, Lawrance—John Cort's—South Bend, Ind., 21, La Fayette 22, Decatur 23, Springfield 24.
De Angelis, Jefferson (Welch & Aarons, mgrs.)—Brooklyn, N. Y., 19-24.
Dressler, Marie—Lew Fields'—St. Louis, Mo., 19-24, Milwaukee, Wis., 25-March 2.
Dramatic Players (Donald Richardson, mgr.)—Chicago, Ill., 19, indefinite.
De Armond Sisters' Stock (Wm. N. Smith, mgr.)—Montgomery City, Mo., 19-24, St. Charles 25-March 2.
Dymont Stock (A. M. Diamond, mgr.)—Kokomo, Ind., 19-21, Tipton 23-25.
Davis Stock (Harry Davis, mgr.)—Pittsburgh, Pa., 19, indefinite.
"Driftwood"—Leffler-Bratton Co.'s—Syracuse, N. Y., 19-24, Paterson, N. J., 26-28.
"Deep Purple"—Liebler & Co.'s—San Francisco, Cal., 19-24.
"Daniel Boone on the Trail"—Robt. H. Harris' Kingston, N. Y., 24.
Elliott, Gertrude—Chas. Frohman's—Scranton, Pa., 22, 23, Wilkes-Barre 24, N. Y. City 27, indefinite.
Eltinge, Julian—A. H. Woods'—Grand Rapids, Mich., 19-21.
Earle Stock (L. A. Earle, mgr.)—Wooster, O., 19-24.
"Excuse Me," Eastern—Henry W. Savage's—Oswego, N. Y., 21, Syracuse 22-24, Detroit, Mich., 26-March 2.
"Excuse Me," Western—Henry W. Savage's—Los Angeles, Cal., 19-24, San Diego 25, 26, San Bernardino 27, Santa Barbara 28, Santa Cruz 29, Oakland March 1, 2.
"Excuse Me," Southern—Henry W. Savage's—La Fayette, Ind., March 1, Logansport 2.
"Easiest Way"—David Belasco's—Logansport, Ind., 21, Terre Haute 22, Champaign, Ill., 23, Decatur 24, Springfield 25, 26, Joliet 27, Aurora 28, Streator 29, Jacksonville March 1, Alton 2.
"Everywoman," Eastern—Henry W. Savage's—N. Y. City 19, indefinite.
"Everywoman," Western—Henry W. Savage's—Charleston, S. C., 26, 27, Savannah, Ga., 28, 29, Jacksonville, Fla., March 1, 2.
"Everyman's Daughter"—Rowland & Clifford's, Inc.—Cleveland, O., 19-24.
"Eli and Jane" (Harry Green, mgr.)—Garfield, Kan., 21, Ellinwood 22, Pawnee Rock 23, Larned 24, Great Bend 26, Lyons 27, Sterling 28, Peabody 29, Marion March 1, Madison 2.
Ferguson, Elsie—Henry B. Harris'—N. Y. City 19, indefinite.
Farnum, Dustin and William—A. H. Woods'—Boston, Mass., 19, indefinite.
Fiske, Mrs.—Harrison G. Fiske's—Syracuse, N. Y., 19-21, Rochester 22-24, N. Y. City 26, indefinite.
Foy, Eddie—Dillingham & Ziegfeld's—N. Y. City 19, indefinite.
Franklin Stock (Carl T. Jackson, mgr.)—Logansport, Ind., 19-24.
"Fortune Hunter," Eastern—Cohan & Harris'—Brockton, Mass., 21, Fall River 22-24, New Bedford 26, Newport 27, Fitchburg 28, Worcester 29-March 2.
"Fortune Hunter," Western—Cohan & Harris'—Houston, Tex., 21, 22, Galveston 23, Beaumont 24, New Orleans, La., 25-March 2.
"Fortune Hunter," Central—Cohan & Harris'—Charleston, S. C., 21, Augusta, Ga., 22, Greenville, S. C., 23, Asheville, N. C., 24, Spartanburg, S. C., 26, Columbia 27, Florence 28, Wilmington, N. C., 29, Charlotte March 1, Raleigh 2.
"Folks From Vermont" (F. F. Packer, mgr.)—Redfield, S. Dak., 21, Huron 22, Miller 23, Pierre 24, Philip 26, Sturgis 27, Spearfish 28, Deadwood 29, Belle Fourche March 1, Rapid City 2.
"Fantasma" (Edwin Warner, mgr.)—Fort Wayne, Ind., 19-21, Kalamazoo, Mich., 22-24, South Bend, Ind., 25-28, Terre Haute 29-March 2.
"Flirting Princess"—Mort H. Singer's (Sam Myers, mgr.)—Dallas, Tex., 21, 22, Waco 23, San Antonio 24, 25, Austin 26, Galveston 27, Houston 28, Shreveport, La., 29, Monroe March 1, Jackson, Miss., 2.
"Fatty Felix" (H. W. Link, mgr.)—Novinger, Mo., 21, Macon 23, Moberly 24, Glasgow 26, Lexington 27, Plattsburg 28, Pleasant Hill 29, Rich Hill March 1, Creston, Ia., 2.
Glaser, Lulu—Werba & Luescher's—Salt Lake City, U., 19-21, San Bernardino, Cal., 23, Riverside 24, Los Angeles 26-March 2.
Gilmore, Paul (S. A. Jackson, mgr.)—Gadsden, Ala., 21, Anniston 22, Cedartown, Ga., 23, Cartersville 24, Griffin 26, Columbia 27, Eufaula, Ala., 28, Dawson, Ga., 29, Albany March 1, Bainbridge 2.
Graham, Oscar—Knox City, Tex., 21, Crowell 22, 23, Oklaunion 24, Frederick, Okla., 26, Snyder 27, Hobart 28, Granite 29, Mangum March 1, Sayre 2.
Glaser, Vaughan (W. B. Garyn, mgr.)—Cleveland, O., 19, indefinite.
Garside Stock (James S. Garside, mgr.)—Paducah, Ky., 19-May 1.
Gotham Stock (P. G. Williams, mgr.)—Brooklyn, N. Y., 19, indefinite.
Gagnon-Pollock Stock (Bert C. Gagnon, mgr.)—New Orleans, La., 19, indefinite.
Gibney, Sarah, Stock—Berlin, Ont., Can., 19, indefinite.
Gormand & Ford (H. Gormand, mgr.)—Memphis, Tex., 19-24.
Gayety Stock—Hoboken, N. J., 19, indefinite.
Gennell, Minn, Musical Comedy (V. C. Minnelli, mgr.)—Youngstown, O., 19-24, Warren 26-March 2.
"Girl of the Golden West"—Henry W. Savage's—Indianapolis, Ind., 21, Fort Wayne 22, Dayton, O., 23, Columbus 24.
"Garden of Allah"—Liebler & Co.'s—N. Y. City 19, indefinite.
"Gamblers, The"—With Orme Caldara and Jane Cowl (Authors' Producing Co., mgr.)—Louis-

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ville, Ky., 19-21, Indianapolis, Ind., 22-24, Detroit, Mich., 26-March 2.

"Gamblers, The"—With Paul Everton and Gertrude Dattas (Authors' Producing Co., mgrs.)—Grand Junction, Colo., 21, Leadville 22, Pueblo 23, Colorado Springs 24, Victor 25, Denver 26-March 2.

"Gamblers, The"—With Wright Huntington and Martha Oatman (Authors' Producing Co., mgrs.)—Danville, Pa., 21, Sunbury 22, Latrobe 23, Uniontown 24, Waynesburg 26, Steubenville, O., 27, Beaver Falls, Pa., 28, Rochester 29, Butler March 1, Alliance, O., 2.

"Gamblers, The"—With Charles Mackay and Lillian Kemble (Authors' Producing Co., mgrs.)—La Fayette, Ind., 21, Kokomo 22, Terre Haute 23, 24, Mattoon, Ill., 26, Decatur 27, Peoria 28, Jacksonville March 1, Springfield 2.

"Get Rich Quick Wallingford," Eastern—Cohan & Harris'—Washington, D. C., 19-24, Pittsburgh, Pa., 26-March 2.

"Get Rich Quick Wallingford," Western—Cohan & Harris'—San Jose, Cal., 21, Sacramento 22, Eugene, Ore., 24, Portland 26-28, Victoria, B. C., Can., 29.

"Get Rich Quick Wallingford," Central—Cohan & Harris'—Burlington, N. J., 21, Trenton 22-24, Port Jervis, N. Y., 26, Middletown 27, Newburgh 28, Poughkeepsie 29.

"Greyhound"—Wagenhals & Kemper's—Chicago, Ill., 19, indefinite.

"Greyhound"—Wagenhals & Kemper's—N. Y. City 26, indefinite.

"Goose Girl," Eastern—Baker & Castle's—Newark, N. J., 19-24.

"Girl From Rector's"—Max Plohn's (Ed. H. Lester, mgr.)—Atlanta, Ga., 19-24.

"Girl of the Mountains"—O. E. Wee's (Harry Myers, mgr.)—Muncie, Ind., 22, Noblesville 23, Anderson 24, Farmland 26, Bellefontaine, O., 28, Carey 29, Uniontown, Pa., March 2.

itchcock, Raymond—Cohan & Harris'—N. Y. City 19-24.

illiard, Robert—Klaw & Erlanger's—Chicago, Ill., 19-March 2.

ajos, Mizzi—Werba & Luescher's—Memphis, Tenn., 19-21, Nashville 22-24, Birmingham, Ala., 26, 27, Chattanooga, Tenn., 28, Knoxville 29, Lexington, Ky., March 1, 2.

eld, Anna (Florenz Ziegfeld Jr., mgr.)—St. Louis, Mo., 19-24.

odge, William—Liebler & Co.'s—New Orleans, La., 19-24, Memphis, Tenn., 26-March 2.

ackett, Norman—Stair & Nicolai's—Pittsburgh, Pa., 19-24, Akron, O., 26-28, Youngstown 29-March 2.

offmann, Gertrude, and Russian Dancers—The Shuberts'—Boston, Mass., 19-24.

ayward, Grace (Geo. M. Gatts, mgr.)—Chicago, Ill., 19, indefinite.

immelein's Associate Players (John A. Himmelein, mgr.)—Geneva, N. Y., 19-24.

illman's Ideal Stock (F. P. Hillman, mgr.)—McPherson, Kan., 19, indefinite.

illman's Ideal Stock (Frank Manning, mgr.)—Seward, Nebr., 19-21, Beaver Crossing 22-24, McCool Junction 26-28, York 29-March 2.

ollingsworth Twins (W. M. Monyer, mgr.)—Winfield, Kan., 19-March 2.

ayes and Associate Players (Lucy M. Hayes, mgr.—Morland, Kan., 19-21, Hill City 22-24.

all's Associate Players (Eugene J. Hall, mgr.)—Jackson, Mich., 19-24.

orne's Stock, No. 1 (F. P. Horne, mgr.)—Erie, Pa., 19, indefinite.

orne's Stock, No. 2 (F. P. Horne, mgr.)—New Castle, Pa., 19, indefinite.

igby Stock—Bay City, Mich., 19, indefinite.

is Majesty's Theatre Stock (H. Q. Brooks, mgr.)—Montreal, Can., 19-March 30.

artman's Musical Comedy (Ferris Hartman, mgr.)—Los Angeles, Cal., 19, indefinite.

"Heart Breakers"—Mort H. Singer's (Otto Kilves, mgr.)—Alton, Ill., 21, Centralia 22, Memphis, Tenn., 23-25, Pine Bluff, Ark., 26, Hot Springs 27, Little Rock 28, 29, Texarkana March 1, Shreveport, La., 2.

uman Hearts"—C. R. Reno's (Len Delmore, mgr.)—Arkansas City, Ark., 21, Pine Bluff 22, Stuttgart 23, Forrest City 24, Covington, Tenn., 26, Hickman, Ky., 29.

llington, Margaret (Edward J. Bowes, mgr.)—Chicago, Ill., 19, indefinite.

rish Players—Liebler & Co.'s—Chicago, Ill., 19, indefinite.

rving Place Theatre Players (Gustav Amberg, mgr.)—Brooklyn, N. Y., 26-March 2.

mperial Stock (D. E. Russell, mgr.)—St. Louis, Mo., 19, indefinite.

In Old Kentucky"—A. W. Dingwall's—Cincinnati, O., 19-24, Pittsburgh, Pa., 26-March 2.

In Gay New York"—Akron, O., 19-21.

Introduce Me"—Pine Bluff, Ark., 21, Hot Springs 22, Arkadelphia 23, Little Rock 24.

anis, Elsie—Charles Dillingham's—St. Louis, Mo., 19-24, Lexington, Ky., 26, Knoxville, Tenn., 27, Atlanta, Ga., 28, 29, Montgomery, Ala., March 1, Mobile 2.

uvenile Bostonians Opera (B. E. Lang, mgr.)—Sault Ste. Marie, Mich., 19-22, Newberry 23, Munising 24, Gladstone 26, Oconto, Wis., 27, 28, Gillett 29, Green Bay March 1, 2.

Keith Stock (Cato S. Keith, mgr.)—Cincinnati, O., 19, indefinite.

eyes Sisters' Stock (Chester A. Keyes, mgr.)—Tiffin, O., 19-24, Newark 26-March 2.

elly Stock (Sherman Kelly, mgr.)—Mankato, Minn., 19-24, Rochester 26-March 2.

nickerbocker Stock—Huntington, Ind., 19-24.

King of Tramps" (E. C. Jones, mgr.)—St. Joseph, Mo., 23, 24.

Kiss Waltz"—Sam S. & Lee Shuberts'—Cincinnati, O., 19-24.

loyd, Alice—Werba & Luescher's—Spokane, Wash., 19-21, Lewiston, Ida., 22, Walla Walla, Wash., 23, North Yakima 24, Seattle 25-March 2.

ewis, Dave—Rowland & Clifford's, Inc. (Dave Seymour, mgr.)—New Orleans, La., 19-24, Atlanta, Ga., 26-March 2.

yman Twins—Columbia, S. C., 23.

ockes, The (Will H. Locke, mgr.)—Seattle, Kan., 21, Home 22, Hanover 23, Alexandria, Nebr., 24.

a Roy Stock (H. La Roy, mgr.)—Holden, W. Va., 19-24, Paintsville 26-March 2.

ynn Stock (Jack Lynn, mgr.)—Southbridge, Mass., 19-24, Arctic, R. I., 26-March 9.

e Roy Stock—Lynn, Mass., 19, indefinite.

ewis & Oliver Stock—Hamilton, O., 19, indefinite.

ambardi Grand Opera—Omaha, Nebr., 19-24.

ewis & Lake Musical Comedy—Vancouver, B. C., Can., 19, indefinite.

Little Boy Blue"—Henry W. Savage's—N. Y. City 19, indefinite.

Little Women"—Wm. A. Brady's—Chicago, Ill., 19, indefinite.

Let George Do It"—Leffler-Bratton Co.'s—Kansas City, Mo., 19-24, St. Joseph 25, 26, Atchison, Kan., 27, Nebraska City, Nebr., 28, Beatrice 29, Lincoln March 1, 2.

Light Eternal" (M. E. Rice, mgr.)—London, Can., 19-21, Hamilton 22-24, Syracuse, N. Y., 26-28, Rochester 29-March 2.

Louisiana Lou"—Harry Askin's—Chicago, Ill., 19, indefinite.

Lion and the Mouse"—United Play Co.'s—Columbia, S. C., 24.

Little Miss Kut-Up" (Fay & Hayes, mgrs.)—Tarentum, Pa., 21, 22, Butler 23, 24, Kane 26, 27, Ridgway 28, 29, Du Bois March 1, 2.

cIntyre, Frank—Henry B. Harris'—Detroit, Mich., 19-21, Ann Arbor 22, Grand Rapids 23, 24, Cincinnati, O., 26-March 2.

ann, Louis—Werba & Luescher's—N. Y. City 19, indefinite.

ason, John—The Shuberts'—Brooklyn, N. Y., 19-24.

acDonald, Christie—Werba & Luescher's—Cleveland, O., 19-24, Toronto, Can., 26-March 2.

ontgomery and Stone—Charles Dillingham's—New Orleans, La., 19-24, Memphis, Tenn., 26, 27, Nashville 28, 29, Atlanta, Ga., March 1, 2.

elville, Rose (J. R. Stirling, mgr.)—Butte, Mont., 21, Anaconda 22, Great Falls 23, Helena 24, Bozeman 26, Billings 27, Miles City 28, Dickinson, N. Dak., 29.

orison Stock (Lindsay Morison, mgr.)—Lynn, Mass., 19, indefinite.

orris Players (Lionel Morris, mgr.)—Akron, O., 19, indefinite.

ajestic Stock (Ford Anderson, mgr.)—Utica, N. Y., 19, indefinite.

aher Stock (Phil Maher, mgr.)—Pottstown, Pa., 19-24.

etropolitan Grand Opera (M. Gatti-Casazza, mgr.)—N. Y. City 19, indefinite.

etropolitan Grand Opera (M. Gatti-Casazza, mgr.)—Philadelphia, Pa., 19, indefinite.

McGinley, Bob and Eva, Musical Comedy—Englevale, N. Dak., 22, 23, Sheldon 24, 26.

"Million, The"—Henry W. Savage's—N. Y. City 19-24, Brooklyn, N. Y., 26-March 2.

"Mother"—Wm. A. Brady's—Chicago, Ill., 19-24.

"Madame X"—Henry W. Savage's—Denver, Colo., 19-24, Victor 26, Colorado Springs 27, Leadville 28, Grand Junction 29, Provo, U., March 1, Ogden 2.

"Madame Sherry," Special—Woods, Frazee & Lederer's—Toronto, Can., 19-24, Rochester, N. Y., 26-28.

"Madame Sherry," A—Woods, Frazee & Lederer's—San Francisco, Cal., 19-24, Petaluma 26, Santa Rosa 27, Woodland 28, Sacramento 29.

"Madame Sherry," B—Woods, Frazee & Lederer's—St. Johnsbury, Vt., 21, Berlin, N. H., 22, Barre, Vt., 23, Burlington 24, Plattsburg, N. Y., 26, Ogdensburg 27, Brockville, Ont., Can., 28, Kingston 29.

"Madame Sherry," C—Woods, Frazee & Lederer's—McComb, Ill., 21, Bushnell 22, Canton 23, Pekin 24, La Salle 25, Hoopeston 26, Danville 27, Frankfort 28, Tipton 29.

"Madame Sherry," D—Woods, Frazee & Lederer's—Tarboro, N. C., 21, Rocky Mount 22, Henderson 23, Durham 24, Chester, S. C., 26, Gaffney 27, Charlotte, N. C., 28, Concord 29.

"Miss Nobody From Starland"—Mort H. Singer's (Chas. Donoghue, mgr.)—Manhattan, Kan., 21, Topeka 22, Salina 23, Junction City 24, Atchison 25, Lawrence 26, Emporia 27, Wichita 28, Hutchinson 29, Garden City March 1, Colorado Springs, Colo., 2.

"Man From Cook's"—Klaw & Erlanger's—Boston, Mass., 19-March 9.

"Missouri Girl," Eastern—Merle H. Norton's—Napoleon, O., 22, Wauseon 24, Bryan 26, Butler, Ind., 28, Auburn 29.

"Missouri Girl," Western—Norton & Rith's—Green River, Wyo., 21, Morgan, U., 22, Park City 23, Coalville 24, Logan 26, Preston, Ida., 27, Smithfield, U., 29.

"McFadden's Flats" (Charles E. Barton, mgr.)—Baltimore, Md., 19-24, Paterson, N. J., 26-March 2.

"Mutt and Jeff," A—Gus Hill's—St. Paul, Minn., 19-24, Minneapolis 25-March 2.

"Mutt and Jeff," B—Gus Hill's—Red Bluff, Cal., 21, Medford, Ore., 22, Eugene 23, Salem 24, Portland 25-March 2.

"Mutt and Jeff," C—Gus Hill's—Binghamton, N. Y., 21, Elmira 22, Cortland 23, Ithaca 24, Corning 26, Hornell 27, Olean 28, Bradford, Pa., 29, Warren March 1, Jamestown, N. Y., 2.

"Mutt and Jeff," D—Gus Hill's—Columbus, O., 19-24, Dayton 26-March 2.

"Mildred" (John G. Rae, mgr.)—Pender, Nebr., 21, Lyons 22, Craig 23, Tekamah 24.

Nazimova, Mme. Alla—Charles Frohman's—Boston, Mass., 19-24, Lewiston, Me., 26, Portland 27, Lowell, Mass., 28, Providence, R. I., 29-March 2.

North Bros.' Stock ("Sport" North, mgr.)—Wichita, Kan., 19, indefinite.

North Bros.' Stock (F. C. North, mgr.)—Oklahoma, Okla., 19, indefinite.

"Newlyweds and Their Baby," Eastern—Leffler-Bratton Co.'s—Detroit, Mich., 19-24, Toledo, O., 25-28, Adrian, Mich., 29, Angola, Ind., March 1, Fort Wayne 2.

"Newlyweds and Their Baby," Western—Leffler-Bratton Co.'s—Tucson, Ariz., 21, San Bernardino, Cal., 22, San Diego 23, 24, Los Angeles 25-March 2.

"Never Homes, The"—Lew Fields'—Philadelphia, Pa., 19-24.

Olcott, Chauncey (Augustus Pitou, mgr.)—N. Y. City 19-24.

Orpheum Stock (Grant Laferty, mgr.)—Philadelphia, Pa., 19, indefinite.

Olympic Theatre Stock (Walter Woods, mgr.)—Cincinnati, O., 19, indefinite.

Orpheum Players (I. M. Attison, mgr.)—Cincinnati, O., 19, indefinite.

"Officer 666"—Cohan & Harris'—N. Y. City 19, indefinite.

"Oliver Twist"—Liebler & Co.'s—N. Y. City 26, indefinite.

"Old Homestead" (Frank Thompson, mgr.)—Dayton, O., 22-24, Columbus 26-28, Indianapolis, Ind., 29-March 2.

"Our Village Postmaster"—Perry's (Chas. B. Mills, mgr.)—Peabody, Kan., 21, Canton 22, Marion 23, Solomon 24, Wamego 26, Clay Center 28, St. Joseph, Mo., 29-March 2.

"Over Night"—Wm. A. Brady's, Ltd.—Newark, N. J., 19-24.

"Over Night"—Wm. A. Brady's, Ltd.—Lima, O., 24.

Poynter, Beulah—Burt & Nicolai's (H. J. Jackson, mgr.)—Camden, N. J., 21, Paterson 22-24, Newark 26-March 2.

Payton Stock (Corse Payton, mgr.)—Brooklyn, N. Y., 19, indefinite.

Payton Stock (Corse Payton, mgr.)—Newark, N. J., 19, indefinite.

Pickerts, Four (Willis Pickert, mgr.)—Key West, Fla., 19-March 2.

Perry Stock—Lawrence, Mass., 19-24.

"Pink Lady"—Klaw & Erlanger's—Boston, Mass., 19, indefinite.

"Pink Lady"—Klaw & Erlanger's—Chicago, Ill., 19, indefinite.

"Pink Lady"—Klaw & Erlanger's—Kansas City, Mo., 19-24, Omaha, Nebr., 25-March 2.

"Passers-By"—Charles Frohman's—Chicago, Ill., 19-March 2.

"Pinafore"—Shubert-Brady's—Washington, D. C., 19-24.

"Prince of To-night"—Mort H. Singer's (Henry Pierson, mgr.)—Salt Lake City, U., 22-24, Ogden 25, Pocatello, Ida., 26, Boise 27, 28, Weiser 29, Baker City, Ore., March 1, Walla Walla, Wash., 2.

"Penalty, The"—Klimt & Gazzolo's (Lee D. Ellsworth, mgr.)—Buffalo, N. Y., 19-24.

"Pair of Country Kids"—C. Jay Smith's (Ray Bankson, mgr.)—Middlesboro, Ky., 21, Corbin 22, Winchester 23, Mt. Sterling 24, Cynthiana 26, Paris 27, Nicholasville 28, Somerset 29.

"Paid in Full"—C. S. Primrose's—Elwood, Ind., 22, New Castle 23, Marion 24, Portland 26, Decatur 27, Bluffton 28, Hartford City 29, Winchester March 1, Anderson 2.

"Quaker Girl"—Henry B. Harris'—N. Y. City 19, indefinite.

Ring, Blanche (J. P. Goring, gen. mgr.)—Norfolk, Va., 21, Newport News 22, Richmond 23, 24, Baltimore, Md., 26-March 2.

Robson, May—L. S. Sire's—Colorado Springs, Colo., 21, Canon City 22, Salida 23, Grand Junction 24.

"Rose of the Panama"—John Cort's—Chicago, Ill., 19, indefinite.

"Rebecca of Sunnybrook Farm"—Klaw & Erlanger's—Philadelphia, Pa., 19-March 2.

"Rosalind at Redgate"—Gaskell & MacVitty's (C. B. Radford, mgr.)—Holton, Kan., 21, Horton 22, Hiawatha 23, Falls City, Nebr., 24, Wymore 26, Fairbury 27, Pawnee 28, Tecumseh 29, Auburn March 1, Nebraska City 2.

"Rosary, The" (Gaskell & MacVitty, lessees)—Hancock, Mich., 21, Calumet 22, Escanaba 25, Manistique 26, Sault Ste. Marie 27, Sault Ste. Marie, Ont., Can., 28, Cheboygan, Mich., 29, Petoskey March 1, Charlevoix 2.

"Rosary, The," No. 1—Rowland & Clifford's, Inc. (F. W. Rowland Jr., mgr.)—N. Y. City 26-March 2.

"Rosary, The," No. 2—Rowland & Clifford's, Inc. (Merle E. Smith, mgr.)—Nashville, Tenn., 19-24, Memphis 25-March 2.

"Rosary, The," No. 3—Rowland & Clifford's, Inc. (Ed. De Courcey, mgr.)—Seattle, Wash., 19-24.

"Rosary, The," No. 4—Rowland & Clifford's, Inc. (M. B. Goldaine, mgr.)—Ashland, Pa., 21, Shenandoah 22, Hazleton 24, Lansford 26, Mauch Chunk 27, East Stroudsburg 28, Carbondale 29, Honesdale March 1, Middletown, N. Y., 2.

"Rosary, The," No. 5—Rowland & Clifford's, Inc. (Frank Hurst, mgr.)—Jonesboro, Ark., 21, Paragould 22, Kennett, Mo., 23.

"Royal Slave" (Geo. H. Bubb, mgr.)—Vincennes, Ind., 21, Hazleton 22, Owensboro 23, Jasper 24, Tell City 25, Hawesville, Ky., 26, Henderson 27, Sebree 28, Providence 29.

"Red Rose"—St. Louis, Mo., 19-24.

Sothern, E. H., and Julia Marlowe—The Shuberts'—Charleston, S. C., 22, Savannah, Ga., 23, Macon 24.

Skinner, Otis—Klaw & Erlanger's—N. Y. City 19, indefinite.

Stahl, Rose—Henry B. Harris'—Buffalo, N. Y., 19-24, Newark, N. J., 26-March 2.

Simone, Mme.—Liebler & Co.'s—N. Y. City 19, indefinite.

Sylva, Marguerita—A. H. Woods'—Pittsburgh, Pa., 19-24.

Scheff, Fritzi—Sam S. & Lee Shubert's, Inc.—Detroit, Mich., 19-24, Cincinnati, O., 25-March 2.

Scott, Cyril—Wm. A. Brady's, Ltd.—N. Y. City 19, indefinite.

Sidney, George (Frank Whitbeck, mgr.)—Pueblo, Colo., 21, Victor 22, Colorado Springs 23, Boulder 24, Denver 25-March 2.

Smart Set, No. 1 (Charles E. Barton, mgr.)—Louisville, Ky., 19-24, Terre Haute, Ind., 25, Anderson 26, Marion 27, Middletown 28, Columbus, O., 29-March 2.

TWO BIG WINNERS!
THAT DAFFYDILL RAG
A great song for single, double, trio, quartette. A splendid number for dumb acts. A HIT ANYWHERE.
ALFRED SOLMAN'S TRIUMPHANT BALLAD SENSATION
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Spooner, Cecil (Blaney-Spooner Amuse. Co., mgrs.)—N. Y. City 19, indefinite.

Strong, Avery (Monte Thompson, mgr.)—Salem, Mass., 19, indefinite.

Stockford Players—Cassopolis, Mich., 19-24, Buchanan 26-March 2.

Southern Stock (Harry Stubbs, mgr.)—Columbus, O., 19, indefinite.

Standard Stock (F. Stein, mgr.)—Philadelphia, Pa., 19, indefinite.

Stanford & Western Players—Elmira, N. Y., 19, indefinite.

"Sumurun" (Winthrop Ames, mgr.)—N. Y. City 19, indefinite.

"Spring Maid"—Werba & Luescher's—Richmond, Va., 21, 22, Norfolk 23, 24, Raleigh, N. C., 26, Wilmington 27, Columbia, S. C., 28, Charleston 29, March 1, Savannah, Ga., 2.

"Seven Days," Eastern—Wagenhals & Kemper's—Lawrence, Mass., 21, Portland, Me., 23, 24, Bangor 26, Lewiston 28, Dover, N. H., 29, Concord March 1, South Framingham, Mass., 2.

"Servant in the House, The"—Gaskell & MacVitty's (Harry Mack, mgr.)—Winnebago, Minn., 21, Cedar Falls, Ia., 22, Independence 23, Dubuque 24, Galena, Ill., 26, Savanna 27, Morrison 28, Sterling 29, Rochelle March 1, De Kalb 2.

"Sweetest Girl in Paris"—Mort H. Singer's (Chas. A. Goettler, mgr.)—Altoona, Pa., 22, Harrisburg 23, Scranton 24.

"St. Elmo"—Vaughan Glaser's—St. Louis, Mo., 19-24; Cleveland, O., 26-March 2.

"Silver Threads"—Richard J. Jose's (Wm. Proctor, mgr.)—Knoxville, Tenn., 19-24.

"School Days"—Stair & Havlin's (A. W. Herman, mgr.)—Grand Rapids, Mich., 19-24, Chicago, Ill., 25-March 2.

"Servant in the House, The"—London, Ont., Can., 23, 24.

"Si Perkins"—C. Jay Smith's (Eddie Delaney, mgr.)—Curwensville, Pa., 21, Reynoldsville 22, Punxsutawney 23, Dubois 24, Leechburg 26, Waynesburg 28, Scottdale March 1, McKeesport 2.

"Sunny South"—J. C. Rockwell's—Stanton, Mich., 21, Ithaca 22, Alma 23, Mt. Pleasant 24, Evart 26, Ludington 27, Reed City 28, Big Rapids 29, Cadillac March 1.

Trentini, Mme. Emma—Oscar Hammerstein's—Newark, N. J., 19-24, Brooklyn, N. Y., 26-March 2.

Thurston (Dudley McAdow, mgr.)—Indianapolis, Ind., 19-24, Chicago, Ill., 25-March 2.

Thompson-Wood Stock (Monte Thompson, mgr.)—Brockton, Mass., 19, indefinite.

Tempest Stock (J. L. Tempest, mgr.)—Kittanning, Pa., 19-24.

"Talker, The"—Henry B. Harris'—N. Y. City 19, indefinite.

"Trail of the Lonesome Pine" (With Charlotte Walker)—Klaw & Erlanger's—N. Y. City 19-24.

"Trail of the Lonesome Pine"—Klaw & Erlanger's—Milwaukee, Wis., 26-March 2.

"Traveling Salesman"—Henry B. Harris'—Providence, R. I., 19-24, Worcester, Mass., 26-28, Fall River 29-March 2.

"Truth Wagon" (Oliver Morosco, mgr.)—Buffalo, N. Y., 19-24.

"Third Degree"—United Play Co.'s—Philadelphia, Pa., 19-24.

"Third Degree"—United Play Co.'s—Knoxville, Tenn., 23, 24.

"Town Marshall"—O. E. Wee's (Louis Lytton, mgr.)—Hicksville, O., 21, Monroe, Mich., 23, Battle Creek 25, Bellevue 26, Charlotte 27, Hastings 28, Plainwell 29, Elkhart, Ind., March 2.

"Three Twins," Southern (Philip H. Niven, mgr.)—Anniston, Ala., 21, Birmingham 22, Selma 23, Montgomery 24, Meridian, Miss., 26, Hattiesburg 27, Yazoo City 28, Jackson 29, Monroe, La., March 1, Alexandria 2.

"Three Twins," Western (F. A. Wade, mgr.)—Denver, Colo., 19-24.

"Thief, The," Eastern (Geo. A. Sullivan, mgr.)—Tuscaloosa, Ala., 21, West Blocton 22, Cullman 23, Pulaski, Tenn., 24, Florence, Ala., 26, Columbia, Tenn., 27, New Decatur, Ala., 28, Huntsville 29.

"Thelma"—Smith & Sherman's (Sydney Morris, mgr.)—Kingman, Ind., 21, Waynetown 22, Flora 23, Logansport 24, Brookston 26, West Lebanon 27, Williamsport 28, Attica 29, Rantoul, Ill., March 1, Bloomington 2.

"Tilly Olson" (Carl M. Dalton, mgr.)—Rexburg, Ida., 21, Marysville 22.

"Texas Ranger, The"—Davenport, Ia., 25.

"Uncle Tom's Cabin"—Kibble & Martin's (Wm. Kibble, mgr.)—Kingston, N. Y., 21, Amsterdam 22, Albany 23, 24, Boston, Mass., 26-March 2.

"Uncle Tom's Cabin," Eastern—Kibble & Martin's (C. F. Ackerman, mgr.)—Rockville, Conn., 21, New Haven 22-24.

Van, Billy B.—Stair & Havlin's—Chicago, Ill., 19-24, Nashville, Tenn., 26-March 2.

Van Dyke & Eaton Stock (H. Walter Van Dyke, mgr.)—Milwaukee, Wis., 19, indefinite.

Vane, Myrtle, Stock—Seattle, Wash., 19, indefinite.

Vale, Louise, and Associate Players (Travers Vale, mgr.)—Jersey City, N. J., 19, indefinite.

Warfield, David—David Belasco's—N. Y. City 19, indefinite.

Wilson, Francis—Charles Frohman's—Birmingham, Ala., 21, Atlanta, Ga., 22-24, Jacksonville, Fla., 26, Savannah, Ga., 27, Charleston, S. C., 28, Augusta, Ga., 29, Columbia, S. C., March 1, Charlotte, N. C. 2.

Ware, Helen—Henry B. Harris'—Brooklyn, N. Y., 19-24, N. Y. City 26-March 2.

Walker Whiteside (Paul H. Liebler, mgr.)—Chicago, Ill., 19, indefinite.

Wilson, Al. H. (Sidney R. Ellis, mgr.)—Toledo, O., 19-24, Fort Wayne, Ind., 25, Terre Haute 27, Decatur, Ill., 28, Jacksonville 29, Quincy March 1, Hannibal, Mo., 2.

Warner, H. B.—Liebler & Co.'s—Rochester, N. Y., 19-24.

Weber & Fields' Jubilee (Weber & Fields, mgrs.)—N. Y. City 19, indefinite.

Ward and Vokes—E. D. Stair's—Memphis, Tenn., 19-24, New Orleans, La., 25-March 2.

Winninger, Frank J.—Jacksonville, Ill., 19-21, Beardstown 22-24.

Wheeler Sisters' Stock (Ion Carroll, mgr.)—Lexington, Ky., 19-24, Pomeroy, O., 26-March 2.

Woodward Stock (O. D. Woodward, mgr.)—Kansas City, Mo., 19, indefinite.

Woodward Stock (O. D. Woodward, mgr.)—Omaha, Nebr., 19, indefinite.

Wolfe Stock (J. A. Wolfe, mgr.)—Wichita, Kan., 19, indefinite.

Winninger Bros.' Stock (Winninger Bros., mgrs.)—Milwaukee, Wis., 19, indefinite.

"Woman, The"—David Belasco's—N. Y. City 19, indefinite.

"Woman, The"—David Belasco's—Chicago, Ill., 19, indefinite.

"'Way Down East"—Wm. A. Brady's—Boston, Mass., 19-March 2.

"White Squaw"—Louis F. Werba's—Akron, O., 22-24.

"White Slave"—Washington, D. C., 19-24.

WHEEL BURLESQUE SHOWS.

Empire—Western.

Americans (Ed. E. Daley, mgr.)—Majestic, Harrisburg, 21, Academy, Reading, 22, Lyric, Allentown, 23, Washburn, Chester, 24, Lyceum, Washington, 26-March 2.

Big Review (Henry P. Dixon, mgr.)—Folly, Chicago, 19-24, Star, Chicago, 25-March 2.

Bohemians (Al. Lubin, mgr.)—Empire, Brooklyn, 19-24, Casino, Brooklyn, 26-March 2.

Broadway Gaiety Girls (James Wheedon, mgr.)—Academy, Pittsburgh, 19-24, Cambria, Johnstown, 26, Mishler, Altoona, 27, Majestic, Harrisburg, 28, Academy, Reading, 29, Lyric, Allentown March 1, Washburn, Chester 2.

Century Girls (Morris Wainstock, mgr.)—Empire, Philadelphia, 19-24, Luzerne, Wilkes-Barre, 26-March 2.

Cherry Blossoms (Max Armstrong, mgr.)—Star, Cleveland, 19-24, Academy, Pittsburgh, 26-March 2.

Cozy Corner Girls (Lou Watson, mgr.)—Avenue, Detroit, 19-24, Folly, Chicago, 25-March 2.

Darlings of Paris (Chas. Taylor, mgr.)—Royal, Montreal, 19-24, Star, Toronto, 26-March 2.

Ducklings (Frank Calder, mgr.)—Star, Chicago, 19-24, Star, Cleveland, 26-March 2.

Daffydill (Art Moeller, mgr.)—Dewey, Minneapolis, 19-24, Star, St. Paul, 25-March 2.

Follies of the Day (Barney Gerard, mgr.)—Casino, Brooklyn, 19-24, Bowery, New York, 26-March 2.

Gay Widows (Louis Oberworth, mgr.)—People's, Cincinnati, 19-24, Empire, Chicago, 25-March 2.

Girls From Missouri (Louis Talbot, mgr.)—Lyceum, Washington, 19-24, Empire, Baltimore, 26-March 2.

Girls From Reno (James Madison, mgr.)—Bowery, New York, 19-24, Trocadero, Philadelphia, 26-March 2.

High School Girls (Alex. Gorman, mgr.)—Empire, Baltimore, 19-24, Empire, Philadelphia, 26-March 2.

Ideals (Sim Williams, mgr.)—Trocadero, Philadelphia, 19-24, Bon Ton, Jersey City, 26-March 2.

Imperials (Harry Shapiro, mgr.)—Bon Ton, Jersey City, 19-24, Howard, Boston, 26-March 2.

Jardin de Paris Girls (Burt Kendrick, mgr.)—Howard, Boston, 19-24, Royal, Montreal, 26-March 2.

Kentucky Belles (Teddy Simonds, mgr.)—Star, St. Paul, 19-24, Krug, Omaha, 25-March 2.

Lady Buccaneers (H. M. Strouse, mgr.)—Cook's Opera House, Rochester, 19-24, Lafayette, Buffalo, 26-March 2.

Merry Burlesquers (Joe Leavitt, mgr.)—Century, Kansas City, 19-24, Standard, St. Louis, 25-March 2.

Merry Maidens (Edward Shafer, mgr.)—Lafayette, Buffalo, 19-24, Avenue, Detroit, 25-March 2.

Miss New York Jr. (Wm. Fennessy, mgr.)—Empire, Indianapolis, 19-24, Buckingham, Louisville, 25-March 2.

Moulin Rouge (Joe Pine, mgr.)—Krug, Omaha, 19-24, Century, Kansas City 25-March 2.

Pace Makers (R. E. Patton, mgr.)—Star, Milwaukee, 19-24, Dewey, Minneapolis, 25-March 2.

Queens of the Folies Bergere (Counihan & Shannon, mgrs.)—Star, Toronto, 19-24, Cook's Opera House, Rochester, 26-March 2.

Regatta Girls (Walter Greaves, mgr.)—Eighth Avenue, New York, 19-24, Bronx, New York, 26-March 2.

Sam Devere Show (Bob Gordon, mgr.)—Standard, St. Louis, 19-24, Empire, Indianapolis, 26-March 2.

Star Show Girls (John T. Baker, mgr.)—Luzerne, Wilkes-Barre, 19-24, Columbia, Scranton, 26-March 2.

Tiger Lilies (D. R. Williamson, mgr.)—Buckingham, Louisville, 19-24, People's, Cincinnati, 25-March 2.

Watson's Burlesquers (W. B. Watson, mgr.)—Empire, Newark, 19-24, Eighth Avenue, New York, 26-March 2.

Whirl of Mirth (Louis Stark, mgr.)—Empire, Chicago, 19-24, Star, Milwaukee, 25-March 2.

Yankee Doodle Girls (Sol Myers, mgr.)—Columbia, Scranton, 19-24, Empire, Newark, 26-March 2.

Zallah's Own (W. C. Cameron, mgr.)—Bronx, New York, 19-24, Empire, Brooklyn, 26-March 2.

Columbia—Eastern.

Al. Reeves' Beauty Show—Murray Hill, New York, 19-24, Gilmore, Springfield, 26-28, Franklin Square, Worcester, 29-March 2.

Behman Show (Jack Singer, mgr.)—Gayety, Omaha, 19-24, New Lyceum, St. Joseph, 26-29.

Belles of the Boulevard (Fred McAlier, mgr.)—Casino, Boston, 19-24, Columbia, New York, 26-March 2.

Big Banner Show (Gallagher & Shean, mgrs.)—Westminster, Providence, 19-24, Casino, Boston, 26-March 2.

Big Gaiety Show (Phil Paulscraft, mgr.)—Gayety, St. Louis, 19-24, Gayety, Louisville, 25-March 2.

Bon Tons (Jesse Burns, mgr.)—Empire, Cleveland, 19-24, Empire, Toledo, 25-March 2.

Bowery Burlesquers (Manny Rosenthal, mgr.)—Gayety, Pittsburgh, 19-24, Empire, Cleveland, 26-March 2.

College Girls (Chas. Foreman, mgr.)—Olympic, New York, 19-24, Casino, Philadelphia, 26-March 2.

Columbia Burlesquers (Frank Burns, mgr.)—Gayety, Philadelphia, 19-24, Gayety, Baltimore, 26-March 2.

Cracker Jacks (Harry Leoni, mgr.)—Empire, Toledo, 19-24, Columbia, Chicago, 25-March 2.

Dreamland Burlesquers (Issy Grodz, mgr.)—Star and Garter, Chicago, 19-24, Gayety, Milwaukee, 25-March 2.

Ginger Girls (Geo. H. Harris, mgr.)—Gayety, Kansas, 19-24, Gayety, St. Louis, 26-March 2.

Girls From Happyland (E. W. Chipman, mgr.)—Corinthian, Rochester, 19-24, Mohawk, Schenectady, 26-28, Empire, Albany, 29-March 2.

Golden Crook (James Fulton, mgr.)—Gayety, Milwaukee, 19-24, Gayety, Minneapolis, 25-March 2.

Harry Hastings' Show—Mohawk, Schenectady, 19-21, Empire, Albany, 22-24, Lay off week of 26-March 2.

Honeymoon Girls (Al. Rich's Producing Co., mgrs.)—New Lyceum, St. Joseph, 19-22, Gayety, Kansas City, 26-March 2.

Jersey Lilies (Wm. Jennings, mgr.)—Hurtig & Seamon's, New York, 19-24, Murray Hill, New York, 26-March 2.

Knickerbocker (Louis Robie, mgr.)—Gayety, Newark, 19-24, Empire, Hoboken, 25-March 2.

Love Makers (Dave Guran, mgr.)—Star, Brooklyn, 19-24, Gayety, Newark, 26-March 2.

Merry Whirl (Louis Epstein, mgr.)—Gayety, Baltimore, 19-24, Gayety, Washington, 26-March 2.

Midnight Maidens (W. S. Clark, mgr.)—Gayety, Boston, 19-24, Empire, Albany, 26-28, Mohawk, Schenectady, 29-March 2.

Painting the Town (J. Gilnes, mgr.)—Empire, Albany, 19-21, Mohawk, Schenectady, 22-24, Gayety, Brooklyn, 26-March 2.

Passing Parade (Moe Messing, mgr.)—Garden, Buffalo, 19-24, Corinthian, Rochester, 26-March 2.

Queen of Bohemia (Phil Isaac, mgr.)—Gayety, Minneapolis, 19-24, Gayety, Omaha, 25-March 2.

Queens of the Jardin de Paris (Jos. Howard, mgr.)—Gayety, Detroit, 19-24, Gayety, Toronto, 26-March 2.

Robinson Crusoe Girls (Ed. Davidson, mgr.)—Casino, Philadelphia, 19-24, Star, Brooklyn, 26-March 2.

Rose Sydell's London Belles (W. S. Campbell, mgr.)—Gayety, Brooklyn, 19-24, Olympic, New York, 26-March 2.

Runaway Girls (Peter S. Clark, mgr.)—Gilmore, Springfield, 19-21, Franklin Square, Worcester, 22-24, Westminster, Providence, 26-March 2.

Social Maids (A. J. Phillips, mgr.)—Columbia, Chicago, 19-24, Gayety, Detroit, 25-March 2.

Star and Garter Show (Frank Weisberg, mgr.)—Columbia, New York, 19-24, Gayety, Philadelphia, 26-March 2.

Taxi Girls (Joe Hurtig, mgr.)—Standard, Cincinnati 19-24, Star and Garter, Chicago, 25-March 2.

Trocaderos (F. S. Pierce, mgr.)—Empire, Hoboken, 19-24, Hurtig & Seamon's, New York, 26-March 2.

Vanity Fair (Bowman Bros., mgrs.)—Gayety, Washington, 19-24, Gayety, Pittsburgh, 26-March 2.

Welch's Burlesquers (Jacob Lieberman, mgr.)—Gayety, Toronto, 19-24, Garden, Buffalo, 26-March 2.

Winning Widow (Dave Gordon, mgr.)—Gayety, Louisville, 19-24, Standard, Cincinnati, 25-March 2.

World of Pleasure (Geo. H. Fitchett, mgr.)—Lay off week of 19-24, Gayety, Boston, 26-March 2.

BURLESQUE AND VAUDEVILLE.

Imperial Vaudeville (Norma Thomas, mgr.)—Vinton, Ia., 19-21.

MINSTRELS.

De Rue Bros.' (Billy & Bobby, mgrs.)—Woodstown, N. J., 21, Vineland 22, Millville 23, Glassboro 24, Hammonton 26, Lakehurst 27, Barnegat 28, Toms River 29, Lakewood March 1, Freehold 2.

Dockstader's, Lew (O. F. Hodge, mgr.)—N. Y. City 19-24.

Evans, George, Honey Boy—Washington, D. C., 19-24.

Field's, Al. G. (Edward Conard, mgr.)—Canton, O., 21, New Philadelphia 22, Zanesville 23, Newark 24, Ann Arbor, Mich., 26, Jackson 27, Battle Creek 28, Kalamazoo 29, Elkhart, Ind., March 1, South Bend 2.

Georgia Troubadours (Wm. McCabe, mgr.)—Council Grove, Kan., 21, Herington 22, Chapman 23, Delphos 24, Beloit 26, Jamestown 27, Jewell 28, Lebanon 29, Kensington March 1, 2.

Richards & Pringle's (Holland & Filkins, mgrs.)—Pecos, Tex., 21, Midland 22, Colorado 23, Sweet Water 24, Abilene 25, Cisco 26, Thurber 27, Fort Worth 28, Weatherford 29, Mineral Springs March 1, Dallas 2.

BANDS AND ORCHESTRAS.

Damrosch Symphony Orchestra (Walter Damrosch, conductor)—N. Y. City March 1.

Kilties Concert Band (T. P. J. Power, gen. mgr.)—Americus, Ga., 21, Albany 22, Moultrie 23, Valdosta 24, St. Augustine, Fla., 25, Jacksonville, 26, Lake City 27, Quitman, Ga., 28, Dothan, Ala., 29, Troy March 1.

FILM SHOWS.

Kinemacolor Moving Pictures—Urban-Smith's—N. Y. City 19, indefinite.

Thompson's Moving Pictures (F. H. Thompson, mgr.)—Monticello, Wis., 19-25, Belleville 26-28, Albany 29-March 2.

MISCELLANEOUS.

Gilpin's Hypnotic Comedy (J. H. Gilpin, mgr.)—Clark, S. Dak., 26-28, Redfield 29-March 2.

Holmes, Burton, Travelogue—N. Y. City 25, 26.

Lorens Bros.' (J. W. Williams, mgr.)—Racine, Wis., 16-24, Cedar Rapids, Ia., 26-March 2.

Litchfield, Neil, Lyceumites—Ghent, Ky., 21, Germantown, O., 22, Kirkpatrick 23, Howard 24.

Mysterious Smith (A. P. Smith, mgr.)—Tremont, Ill., 21, 22, Delavan 23, 24, Minier 26, 27, McLean 28, 29.

Norwood's Hypnotic Show (M. H. Norwood, mgr.)—Honolulu, H. I., 19-24, Auckland, New Zealand, March 5, indefinite.

Raymond, Great (Maurice F. Raymond, mgr.)—Bombay, India, 19, indefinite.

Reno's Big Show—Monett, Mo., 19-24, Neosho 26-March 2.

Walden, Dana (Geo. D. Drummond, mgr.)—Oberlin, O., 21, Holton, Mich., 22, 23, Willshire, O., 26, Ashville 27, Byesville 28, Conover 29, Knox March 1, 2.

OUT OF TOWN NEWS

Carbondale, Pa.—Grand Opera House (Frank R. Trailes, mgr.), on Feb. 12, Charles A. Sellon's merry musical extravaganza, "The Cat and the Fiddle," was rendered to capacity business. Its tuneful melodies, magnificent scenes and effects, its superbly costumed chorus and its furiously funny frolicsome comedians, made a delightful evening for all who participated. the Great Neuman 16, 17, "Madame X" 28, "The Rosary" 29.

FAMILY (Geo. H. Barbeau, mgr.)—During week of 9 the famous Barbeau Family Vaudeville Co., of ten people, with their own band and orchestra, will give two performances daily, with a change of program Wednesday and Friday. The features will include a comedy act with six people, singing, dancing, monologues, fancy roping and lariat spinning, illustrated songs and instrumental specialties. The prices are fixed at 5 and 10 cents.

NOTE.—The moving picture shows—People's, Ideal, Gem, Savoy—all appear to do good business.

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ROUTE LIST.

Supplemental List—Received Too Late for Classification.

Avenue Stock (Lucian H. Levison, mgr.)—Wilmington, Del., 19, indefinite.
"Arrival of Kitty" (H. N. Vessey, mgr.)—Hawkinsville, Ga., 22, Macon 23, Albany 24, Cordele 26, Griffin 27, Cartersville 28.
"As Told in the Hills" (Alex. Story, mgr.)—Miami, Okla., 22, Pryor 23, Wagoner 24, Sapulpa 25, Collinsville 26.
"Alma, Where Do You Live?"—Jos. M. Weber's—Jamestown, N. Y., 24.
Brooks' Stock—Soldiers Grove, Wis., 26-March 2.
"Bohemian Girl" (Milton & Sargent Aborn, mgrs.)—Washington, D. C., 26-March 2.
"Baby Mine"—Wm. A. Brady's, Ltd.—Hartford,
Crane, Wm. H. (Joseph Brooke, mgr.)—Baltimore, Md., 19-24.
Conn., 22.
Carle, Richard—Frazee & Lederer's—Zanesville, O., 23, Wheeling, W. Va., 24.
Calhoun Club Minstrels—Springfield, Mass., 26, 27.
Carter Players (John G. Carter, mgr.)—Hillsdale, Wis., 22-24, Dallas 26-March 2.
Dockstader's, Lew, Minstrels (O. F. Hodge, mgr.)—Buffalo, N. Y., 26-March 2.
Dante's "Inferno," in Moving Pictures—Springfield, Mass., 22-24.
"Deep Purple"—Liebler & Co.'s—Albany, N. Y., 19-21, New Haven, Conn., 22-24.
"Dolly Dimples"—Akron, O., 29-March 2.
"Driftwood"—Leffler-Bratton Co.'s—Albany, N. Y., 26-28.
Eltinge, Julian—A. H. Woods'—Columbus, O., 26-28.
Earle Stock (L. A. Earle, mgr.)—Vandergrift, Pa., 26-March 2.
Evans, Geo., Honey Boy Minstrels—Baltimore, Md., 26-March 2.
"East Lynne"—Richmond, Va., 19-24.
Faversham, Wm.—The Shuberts'—Oklahoma, Okla., 25.
"Follies of 1911" (Florenz Ziegfeld Jr., mgr.)—Springfield, Mass., 21, 22, Hartford, Conn., 23, 24, Washington, D. C., 26-March 2.
Gordon, Kitty—Jos. M. Gaites'—Baltimore, Md., 19-24, Syracuse, N. Y., 26-28, Rochester 29-March 2.
Goodwin Players (W. V. Goodwin, mgr.)—Fredericksburg, Ia., 26, 27, Westgate 28, 29, Strawberry Point March 1, 2.
"Girl of My Dreams"—Jos. M. Gaites'—Quincy, Ill., 24.
Hackett, James K. (Wm. F. Muenster, mgr.)—Springfield, Mass., 23, Boston, 26-March 9.
Herz, Ralph—Jos. M. Gaites'—Louisville, Ky., 19-21.
Hoffmann, Gertrude, and Russian Dancers—Sam S. & Lee Shubert's—Springfield, Mass., 28.
Hoover Stock—Quincy, Ill., 25-March 2.
Irwin, May, ((Elsfeldt & Anhalt, mgrs.)—Zanesville, O., 27.
"In Gay New York"—Rochester, N. Y., 26-28.
Jose, Richard J.—Peoria, Ill., 21, 22.
Lackaye, Wilton—L. S. Sire's—Washington, D. C., 26-March 2.
"Louisiana Lou"—Harry Askins'—Grand Rapids, Mich., March 2, 3.
Manhattan Gaiety Girl Burlesquers—Wheeling, W. Va., 19-24.
Morning, Noon and Night (M. M. Thiese, mgr.)—Albany, N. Y., 26-March 2.
Murdock Bros.' Comedians (Al. Murdock, mgr.)—Wytopitlock, Me., 19-24.
"McFadden's Flats" (Charles E. Barton, mgr.)—Lancaster, Pa., 26.
"Madame Sherry," Special—Frazee & Lederer's—Syracuse, N. Y., 29-March 2.
"Millionaire Tramp"—Altoona, Pa., 24.
Page, Avis, Stock—Glens Falls, N. Y., 19-24.
Phelan's Musical Comedy (E. V. Phelan, mgr.)—Lancaster, Pa., 29-March 2.
"Polly of the Circus"—Frederic Thompson's—Wheeling, W. Va., 22, 23, Washington, D. C., 26-March 2.
"Passion Play," in Moving Pictures—Louisville, Ky., 26-March 2.
Sitra, Marguerita—A. H. Woods'—Buffalo, N. Y., 26-March 2.
Starr, Frances—David Belasco's—St. Paul, Minn., 19-24.
"Sweetest Girl in Paris"—Mort H. Singer's (Chas. A. Goettler, mgr.)—Lancaster, Pa., 28.
"Stampede, The"—A. G. Delamater's—Buffalo, N. Y., 26-March 2.
"Sixth Commandment"—St. Paul, Minn., 25-March 2.
"Si Perkins" (Ben Probst, mgr.)—Saugerties, N. Y., 21, Kingston 22, Catskill 23, Philmont 24, St. Johnsville 26, Dolgeville 27, Gloversville 28, Waterville 29, Clinton March 1, Rome 2.
Todd Vaudeville (Wm. Todd, mgr.)—Eastman, Ga., 19, indefinite.
"Tilly Olson" (Carl W. Dalton, mgr.)—Ashton, Ida., 23, McCammon 26.
Warner, H. B.—Liebler & Co.'s—Albany, N. Y., 22.
Wilmot-Young Stock—St. John, N. B., Can., 19-24.
Wine, Woman and Song—M. M. Thiese's—Albany, N. Y., 19-24.
"White Slave"—Jersey City, N. J., 26-March 2.

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Waiting for Roosevelt—My Heart Was Won by You—By the Old Moss Covered Well—Back to the Old Home Take Me—Amidst the Blooming Lilies Lakes of Green—I'm Pining for You—If You Want to Win My Love, Dear, You Must Rob, Rob, Rob—Oh, That You Should Ever Doubt Me—Oh, How She Used to Spank Me—The Welcome Blackbird—I'd Like to Have You for My Own—Memories of Long Ago—An Irish Exile—When the Birds Sing in the Wildwood—I Feel so Lonesome for You, Dearie—Lealia Lu—Eileen, Sweet Eileen—Dear Old Missouri.

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Vaudeville Route List.

NOTICE—When no date is given, the week of Feb. 19-24 is represented.

Abreu Family, Pantages', San Fran., Cal.
Abdallahs (6), Orpheum, Montreal, Can.
Abbott & White, Orpheum, St. Paul.
Adams, Mabelle, & Co., Hipp., Cleveland.
Adair & Dahn, Maryland, Baltimore; Shubert, Utica, N. Y., 26-March 2.
Adams & Guhl, Varieties, Terre Haute, Ind.; Temple, Ft. Wayne, 26-March 2.
Adonis, Temple, Hamilton, Can.; Dominion, Ottawa, 26-March 2.
Adler, Felix, New Sun, Springfield, O.
Addison & Livingston, Big Tent, Gainesville, Fla.
Aeroplane Girls, Shea's, Buffalo.
Ahearn, Chas., Troupe, Maryland, Baltimore.
Alpine Troupe, Orpheum, Oakland, Cal., 19-24; Orpheum, Los Angeles, 25-March 9.
Alma, Unique, Minneapolis; Empress, St. Paul, 25-March 2.
Alvin & Kenny, Orpheum, Duluth, Minn.; Orpheum, Winnipeg, Can., 26-March 2.
Allman, John, Waltham, Mass., 22-24.
Alexander, Geo. B., Lyric, Newark, N. J., 22-24.
Alber's Polar Bears, Keith's, Portland, Me.
Allens, The, Nixon, Phila.
Alethea, Casino, Washington.
American Newsboys' Quartet—Lyda, Chicago.
American Trio, Priscilla, Cleveland.
Anger, Lou, Hudson, Union Hill, N. J.
"Antique Girl, The," Poli's, Hartford, Conn.
Armanis (5), Majestic, Little Rock, Ark.
Arlington Four, Orpheum, Madison, Wis.; Majestic, Cedar Rapids, Ia., 25-March 2.
Armoros Sisters, G. O. H., Pittsburgh.
Ariminta & Burke, G. O. H., Pittsburgh.
Arnolds, Chas., Glenn Palm Garden, Manitowoc, Wis.
Arnold, Florence, Miles, Detroit.
Ardell, Franklyn, & Co., Keith's, Boston.
Ashley, Lillian, Keith's, Phila.
Ash & Carr, Howard, Boston.
Atoni & Bayno, Empress, Cincinnati.
Austin & Sweet, Girls from Reno Co.
Australian Woodchoppers, Keith's, Louisville.
Augustine & Hartley, Keith's, Louisville.
Avery, Mary, Columbia, Milwaukee, indefinite.
Avery, Van & Carrie, Keystone, Phila.
Avon Comedy Four, Columbia, St. Louis.
Bartelle, Great, Harlem O. H., N. Y. C., 22-25; Odeon, Newark, N. J., 26-28; Odeon, N. Y. C., 29-March 2.
Bacon, "Doc," Hi Henry Minstrels.
Bayes & Norworth, Keith's, Boston; Keith's, Phila., 26-March 2.

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Bartos (3), Majestic, St. Louis.
Barnes & West, Johannesburg, So. Africa.
Barnes & King, Keith's, Lowell, Mass.
Barrett, Frank, Old South, Boston; Washington, 26-March 2.
Barlows, Breakaway, Temple, Hamilton, Can.
Barry, Mr. & Mrs. Jimmie, Greenpoint, Bkln.
Baker, Belle, Keith's, Phila.
Barlow, Billy, Court, Newark, N. J., 22-24.
Barry, Edwina, & Co., Orphium, Lima, O., 22-25.
Barton, John & Lottie, Harris', Detroit.
Barlow, Billy G., National, Phila.
Barrows-Lancaster Co., Liberty, Phila.
Barry & Wolford, Shubert, Utica, N. Y.
Barnes, Stuart, Majestic, Milwaukee; Majestic, Chicago, 26-March 2.
Barto & Clark, Orpheum, Clinton, Ia., 22-25.
Bandy, "Original," Empress, Los Angeles, Cal.
Baker, Bill & Jess, Howard, Boston.
Barrows, The, Empress, St. Paul.
Barry, Lydia, Hipp., Cleveland.
Barnes, Paul, Majestic, Chicago.
Bartlett, Briton, & Co., Temple, Grand Rapids, Mich.
Bart's Birds, G. O. H., Syracuse.
Bernard, Barney, Winter Garden, N. Y. C.
Benway & Leroy, Guy Bros.' Minstrels.
Benton, Elwood, Behman Show.
Berg Bros., Royal Orpheum, Budapest, Austria, 19-March 31.
Beyer, Ben, & Bros., Grand, Knoxville, Tenn.; Victoria, Charleston, S. C., 26-March 2.
Belleclaire & Hermann, 5th Ave., N. Y. C.
Bedini & Arthur, Alhambra, N. Y. C.
Bell Boy Trio, Bronx, N. Y. C.
Berton & Stryker, Bushwick, Bkln.
Berrens, The, Shubert, Utica, N. Y.
Beltrah & Beltrah, Crystal, Milwaukee.
Bergere, Valerie, & Co., Orpheum, Portland, Ore.
Big City Four, Keith's, Columbus, O.; Keith's, Toledo, 26-March 2.
Billy, Little, Alhambra, N. Y. C.
Biedrov, Eddie, Arcade, Newark, N. J.
Bixley & Lerner, Proctor's, Newark.
Bicknell & Gibney, Orpheum, Grand Rapids, Mich.
Blank Family, Keith's, Cincinnati.
Boylands, The, Temple, Grand Rapids, Mich.
Bootum, Mattie, Decatur, Ill.; Orpheum, Peoria, 6-March 2.
Bolacs (4), Central, Chemlitz, Ger., 19-29.
Bogue, Richard B., Roselle Stock, St. Louis.
Bowers, Walters & Crooker, Columbia, Cincinnati; Majestic, Chicago, 26-March 2.
Boalla & Lew Hearn, Bushwick, Bkln.
Bowden & Sorge, Arcade, Newark, N. J.
Boynton, Jane, Columbia, St. Louis.
Boudini Bros., Keith's, Louisville.
Boyden, Hall & Bell, National, Boston.
Box, Ted E., Family, Buffalo, N. Y.; Broadway, Columbus, O., 26-March 2.
Bradna & Derrick, Poli's, Wilkes-Barre, Pa.; Poli's, Scranton, 26-March 2.
Brennen & Wright, G. O. H., Pittsburgh, Pa.
Broad, Billy, Moss Tour, England.
Brown Bros. (6), Majestic, Chicago.
Brown & Foster, Harris, Pittsburgh.
Brown & Bragg, Academy, Pittsburgh.
Brooks, Franklin A., G. O. H., Peterboro, Can., 22-24.
Brachard, Paul, Hammerstein's, N. Y. C.
Brice & King, Bronx, N. Y. C.
Brinker, Una Abell, & Co., Proctor's, Newark.
Brantford, Tom, New Portland, Portland, Me.
Brown, Sally, Hipp., Utica, N. Y.
Breen, Harry, Keith's, Cincinnati.
Brown & Moulton, Chase's, Washington.
Brennan & Le Fleur, Empress, St. Paul.
Brooklyn Harmony Four, Orpheum, Peoria, Ill.
Bristol's Ponies, Victoria, Baltimore.
Burke, John & Mae, Colonial, N. Y. C.
Burnham & Greenwood, Orpheum, San Fran., Cal.
Butler & Primrose, Arcade, Newark, N. J.
Burke, Dan, & Wonder Girls, Temple, Detroit.
Buford, Bennett & Buford, Orpheum, New Orleans.
Burns & Fulton, Orpheum, Memphis, Tenn.
Burdell & Edwards, Hub, Boston.
Burt, Wm. P., & Co., So. End, Boston.
Burton, Al., Grand, Cleveland.
Burt, Harriet, Temple, Rochester.
"Buster Brown" Co., Monticello, Jersey City, N. J.
Carson, Jas. B., Winter Garden, N. Y. C.
Carmelo's Living Pictures, Star Show Girls Co.
"Card Party, The," Empress, Butte, Mont., 26-March 2.
Campbells (4), Casting, Temple, Grand Rapids, Mich.
Caldwell, Ward, Columbia, Milwaukee, indefinite.
Case, Charlie, Hammerstein's, N. Y. C.
Carus, Emma, Orpheum, Bkln.
Carroll, Nettie, Trio, Chase's, Washington, 26-March 2.
Carson Bros., Orpheum, Seattle, Wash.; Orpheum, Portland, Ore., 26-March 2.

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Carlisle's Animals, Empress, San Fran., Cal.
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Cameron & Gaylord, Nixon, Phila.
Carter & Waters, Hudson, Union Hill, N. J.
Cadeia De Gascogne, Majestic, Chicago.
Camm, Al., & Theira, Cosmos, Washington.
Cartmell & Harris, Poli's, Scranton, Pa.
Carr, Nat, Temple, Grand Rapids, Mich.
Canton, Dorothy, Orpheum, Lincoln, Neb.
Chinko & Co., Poli's, Hartford, Conn.
Chaplin, Chas., & Co., Empress, St. Paul.
Chunns, Four, Touring Europe.
Charmion, Empire, Bkln.
Clive, Henry, & Co., Chase's, Washington.
Clifford, Kathleen, Winter Garden, N. Y. C.
Clipper Quartette, Bijou, Fremont, Neb., 22-24.
Clover Duo, Majestic, Dallas, Tex.; Majestic, Houston, 25-March 2.
Clarke, Harry Corson, & Margaret Dale Owen, O. H., Honolulu.
Clarke & Turner, Williams' Ideals Co.
Clifford & Burke, Dominion, Ottawa, Can.; Orpheum, Montreal, 26-March 2.
Claudius & Scarlet, National, Boston.
Cliff, Laddie, Keith's, Phila.
Clayson Trio, Lyric, Newark, N. J., 22-24.
Cleveland, Claude & Marion, Harris', Detroit.
Clive, El, Nixon, Phila.
Class & Bernie, Wm. Penn, Phila.
Clayton, Una, & Co., Orpheum, Los Angeles, Cal.
Cleary & Tracey, Orpheum, Boston.
Collins, Jose, Winter Garden, N. Y. C.
Cooke, Raymond H., Cooks Comedy Co.
College Trio, Keith's, Phila., 26-March 2.
Cooper & Robinson, Orpheum, Minneapolis; Orpheum, Winnipeg, Can., 26-March 2.
Courtney Sisters, Winter Garden, N. Y. C.
Conchas, Paul, Hammerstein's, N. Y. C.
Colonial Septette, Bronx, N. Y. C.
Cook & Lorenz, Greenpoint, Bkln.
Cornallas (6), New Sun, Springfield, O.
Covington & Wilbur, Keith's, Phila.
Connelly, Mr. & Mrs. Erwin, Proctor's, Newark.
Cooper, John W., Sheedy's, Brockton, Mass.
Corbett, Jas. J., Miles', Detroit.
Cole & Hastings, Francais, Montreal, Can.
Coattas, Musical, Bijou, Racine, Wis.
"Courtiers, The," Orpheum, Memphis, Tenn.
Conlin, Steele & Carr, Orpheum, Memphis, Tenn.
Cook Sisters (3), So. End, Boston.
Cook & Stevens, Orpheum, Boston.
Cota, El, Howard, Boston.
Cobden, Mark, Cosmos, Washington.
Corbett, Pauline, Priscilla, Cleveland.
Collins & Hart, Hudson, Union Hill, N. J.
Coakley, Hanvey & Dunleavy, Orpheum, Grand Rapids, Mich., 26-March 2.
Cox, Ray, Maryland, Baltimore.
Conroy & Le Maire, Maryland, Baltimore.
Crane, Mrs. Gardner, & Co., Orpheum, Kansas City, Mo.; Orpheum, Des Moines, Ia., 26-March 2.

DAN ROSA
CRIMMINS and GORE
Features of their own copyrighted Burlesque Production with Cozy Corner Girls. Mgr. Lew Watson

Cressy & Dayne, Orpheum, Kansas City, Mo.; Orpheum, Omaha, Neb., 26-March 2.
"Cross & Crown," Harris', Detroit.
Cronin, Tim, Orpheum, New Orleans.
Crawford, Montrose, Keith's, Boston.
Curtiss Sisters, Orphium, Lima, O., 22-25.
Curzon Sisters, Gayety, Bkln.
Daly & O'Brien, Music Hall, London, W. C., England.
Davey & Emerson, Empire, Montgomery, Ala.; Majestic, Birmingham, 26-March 2.
Darrow, Mr. & Mrs. Stuart, Proctor's, Newark, N. J.; Bronx N. Y. C., 26-March 2.
Dark Knights (10), Keith's, Portland, Me.
D'Armond & Carter, Orpheum, Montreal, Can.
Davis, Edwards & Co., Empress, Los Angeles, Cal.

MISS LOUIE DACRE
With "THE REGATTA GIRLS."
MINER'S 8th AVE., this week.

Dale, Josh, National, Boston.
Dacre, Louie, Miner's 8th Ave.; Miner's Bronx, 26-March 2.
Dancing Belles, "Original," Priscilla, Cleveland.
De Tellem, Joe, & Co., Bell, Paso Robles, Cal., indefinite.
De Groote & Langtry, Oriental, Indianapolis; Colonial, Danville, Ill., 26-March 2.
De Renzo & La Due, Orpheum, Spokane, Wash., 26-March 2.
De Beryl, Simone, Orpheum, Denver, Col.
De Vilbis, Great, O. H., Watertown, Wis.; O. H., Sheboygan, 26-March 2.
De Faye Sisters, Orpheum, Spokane, Wash.
De Haven & Sydney, Hammerstein's, N. Y. C.
De Witt, Burns & Torrance, Keith's, Boston.
De Blaker's Animals, New Sun, Springfield, O.
De Rossi Duo, Harris, Pittsburgh.
De Roche, Ellene, New Portland, Portland, Me.
Deltorelli & Glissando, Pantages', Los Angeles.
Durhyelle, Loa, Orpheum, St. Paul, Minn.; Or-
De Garmo, Alice, So. End, Boston.
De Buta-Casiano Co., Priscilla, Cleveland.
De Koe Trio, Poli's, New Haven, Conn.
De Lisle, Juggling, Poli, Scranton, Pa.
Del Franka's Animals, Academy, Buffalo.
Dickerson & Libby, World of Pleasure Co.

MLLE. ANITA DIAZ MONKEYS
UNITED TIME.

"Dinkelspiel's Christmas," Colonial, N. Y. C.; Alhambra, N. Y. C., 26-March 2.
"Dick" (Dog), Hammerstein's, N. Y. C.
Dillon, Wm., Proctor's, Newark.
Dickinson, W. S., Shubert, Utica, N. Y.
Dixons (3), Empress, Los Angeles, Cal.
Diros & Sensie, Bowdoin Sq., Boston.
Diving Norins (4), Temple, Grand Rapids, Mich.
Dockeys (3), Orpheum, Oakland, Cal.; Orpheum, Salt Lake City, U., 26-March 2.
Douglass & Douglass, Neumeyer, Easton, Pa., 22-24; Sister's, Pottsville, 26-28.
Dowling, Mr. & Mrs. J. J., Empress, San Fran., Cal.

JAS. B. CHAS. M.
DONOVAN AND McDONALD
Feb. 19, ORPHEUM, Portland, Ore.

Dordreus, Flying, Olympia, Lynn, Mass.
Donahue & Stewart, Bijou, Racine, Wis.
Down East Four, Pantages', Los Angeles, Cal.
Doherty's Poodles, Lyceum, Peoria, Ill., 22-25.
Dooley, Jim, G. O. H., Syracuse.
Dooley & Jones, New, Baltimore.
Drew, Lowell & Esther, Orpheum, So. Bend, Ind., 22-24.
Dupres, Fred, Poli's, Springfield, Mass.; Poli's, Bridgeport, Conn., 26-March 2.
Durbyelle, Loa, Orpheum, St. Paul, Minn.; Orpheum, Duluth, 26-March 2.

DURAND MUSICAL FIVE
VICTORIA THEATRE, Norfolk, Va., this week.
Perm. Add. Durand Cottage, Cheshire, Conn

Duffy & Lorenz, Temple, Rochester.
Dunlap & Folk, Uno, Baltimore.
Earle, Dorothy, Princess, Brownwood, Tex., indefinite.
Earl, Wilson, & Co., Keystone, Phila.
Edmonds, Joe, & Co., Empire, Calgary, Can.; Pantages', Spokane, Wash., 25-March 2.
Edeson, Robert, & Co., Alhambra, N. Y. C.
Edwards, Bros., Keystone, Phila.

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Edwards, Gus, Columbia, St. Louis.
Ely, Edgar Atchison, & Co., Majestic, Chicago.
Ellis, Melville, Winter Garden, N. Y. C.
Eldon & Clifton, Empress, St. Paul, Minn.; Empress, Duluth, 26-March 2.
Elias, Harry, De Rue Bros.' Minstrels.
Elizabeth, Mary, Temple, Hamilton, Can.
Electric Patrols, Empress, Cincinnati.
Elies (4), Orpheum, New Orleans.
Emmett, Mr. & Mrs. Hugh, Bronx, N. Y. C.
Emmett, Gracie, & Co., Colonial, Lancaster, Pa.; Keith's, Portland, Me., 26-March 2.
Ernests (3), Shubert, Utica, N. Y.
Ergotti Lilliputians, Orpheum, Memphis, Tenn.
Esmeralda & Veola, Orpheum, Lincoln, Neb.
Evans, Chas. E., Colonial, N. Y. C.
Everetts (4), Gayety, Indianapolis, Ind.; Star, Muncie, 26-March 2.
Evans, Ted & Elsie, Howard, Boston.
"Everybody," Maryland, Baltimore.
Farber Sisters, Willard, Chicago, 22-24.
Fairbanks, Douglas, & Co., 5th Ave., N. Y. C.
Fay (2) Coleys & Fay, 5th Ave., N. Y. C.
Fadette Ladies' Orchestra, Orpheum, Bkln.
Faye & Tennien, Grand, Cleveland.
Ferry, Wm., Palais, Monte Carlo; Apollo, Dusseldorf, Ger., March 1-31.
Fenton, Marie, 5th Ave., N. Y. C.
Fisher, Mr. & Mrs. Perkins, Orpheum, Montreal, Can.; Temple, Hamilton, 26-March 2.
Fields & Hanson, New Harris, Pittsburgh; Harris', Detroit, 26-March 2.
Fields, Will H., & La Adella, Orpheum, Newark, O.; Arcade, Toledo, 26-March 2.
"Fiddle Told, The," Lyric, Newark, N. J., 22-24.
Fisher, Emily, Harris', Detroit.
Fieldings, The, Francais, Montreal, Can.
Fisher, Geo., Bowdoin Sq., Boston.
Fitzgibbon, Bert, Maryland, Baltimore.
Florentine Singers, Grand, Pittsburgh; Temple, Detroit, 26-March 2.
Fletcher, C. L., Bushwick, Bkln.
Flynn & McLaughlin, Pantages', San Fran., Cal.
Florus, Paul, Majestic, Ft. Worth, Tex., 25-March 2.
Fonda, Mabelle, Troupe, Poli's, Springfield, Mass.
Ford & Wesley, Cozy Corner Girls Co.
Forrester & Floyd, National, Phila.
Fords (4), Columbia, St. Louis.
Ford & Hyde, Harris', Pittsburgh.
Fox, Mort, Empress, Cincinnati.
Fox & Evans, Francais, Montreal, Can.
Fox, Bessie, Cosmos, Washington.
Four Entertainers, Those, Orpheum, Omaha, Neb.
Frimini, Les, O. H., Kansas City, Mo.; Empress, Slater, 26-28; Lyric, Sedalia, 29-March 2.
Fridkin's (9) Russian Dancers, Hammerstein's, N. Y. C.
Francis & Lewis, Orphium, Lima, O., 22-25.
Freeborns, The, Olympia, Lynn, Mass.
France, Palmer, & Co., Nixon, Phila.
Frosini, Dominion, Ottawa, Can.
French, Cassie, A. & S., Boston.
Franks (3), Priscilla, Cleveland.
Fulton & Choate, Empress, Milwaukee.
Gardner & Stoddard, Poli's, Bridgeport, Conn.; Proctor's, Newark, N. J., 26-March 2.
Gardner, Eddie, Majestic, Birmingham, Ala.
Gallendo, Temple, Hamilton, Can.

Elsie Garnella
COMEDIENNE

Gaden, Alex., & Co., So. End, Boston.
Garcinetti Bros., Victoria, Baltimore.
Geiger, Jack, Empire, Pittsfield, Mass.; Poli's, New Haven, Conn., 26-March 2.
Gebow, Geo. W., & Co., Nickel, Barre, Vt., 22-24; Majestic, Montreal, Can., 26-28.
Gee Jays, Victoria, Charleston, S. C.
Gerard & Co., Hopkins', Louisville.
Georgetta & Vittoria, Howard, Boston.
Gilmore & Castle, George Evans' Minstrels.
Gladdenbecks (3), Orpheum, Omaha, Neb.
Gossans, Bobby, O. H., Kingston, Ont., Can.
Golden Troupe, Bushwick, Bkln.
Gordon Highlanders, Musical, Keith's, Phila.
Gordon & North, Lyric, Hoboken, N. J.
Gordon & Marx, G. O. H., Pittsburgh.
Gordon, John R., & Co., Orpheum, Peoria, Ill.
Goforth & Doyle, Lyceum, Peoria, Ill., 22-24.
Gorman & West, New, Baltimore.
Gordon Bros., Shea's, Buffalo.
Gruber & Kew, Michelson, Grand Island, Neb.; Edison, Hastings, 26-March 2.
Grady, Jere, & Co., Alhambra, N. Y. C.
Griffin, Gerald, & Co., Greenpoint, Bkln.
Graham's Animals, Pantages', San Fran., Cal.
Green, Joe, Arcade, Newark, N. J.
Griffis & Doris, Court, Newark, N. J., 22-24.
Grierson, Flo, Bijou, Jackson, Mich., 22-24.
Grover & Richards, Orpheum, Montreal, Can.
Grantley, Helen, & Co., Orpheum, Lincoln, Neb.
Guy Bros. (2), Empress, St. Paul, Minn.; Empress, Duluth, 26-March 2.
Harvey, Clarence, Winter Garden, N. Y. C.

BILLY AND EFFIE HALL
PLEASING THE AUDIENCES EVERYWHERE

Hardigs (3), Steubenville, O., 23-25.
Hawley, E. F., & Co., Colonial, Lancaster, Pa.; Colonial, N. Y. C., 26-March 2.
Harney, Ben, Sydney, Australia, indefinite.
Hays, Ed. C., Vogel's Minstrels.
Hall & Perry, Cherry Blossoms Co.
Harrison, Leo F., West's Minstrels.
Hamilton, Estella B., Lyda, Chicago.
Haikings, The, 23d Street, N. Y. C.
Hawthorne, Hilda, Orpheum, Bkln.; Alhambra, N. Y. C., 26-March 2.
Hayward, Jessie, & Co., 5th Ave., N. Y. C.
Hayes & Johnson, Orpheum, Bkln.
Hanlon Bros. & Co., Poli's, Springfield, Mass.; Greenpoint, Bkln., 26-March 2.
Hammond & Forrester, New Portland, Portland, Me.; Auditorium, Malden, Mass., 26-March 2.
Hampden, Walter, & Co., Orpheum, San Fran., Cal.
Hart, Marie & Billy, Orpheum, Reading, Pa., 22-24; Orpheum, Altoona, 26-March 2.
Hayes, Brent, Proctor's, Newark.
Harris, Myer, & Co., Miles, Detroit.
Hall, Billy, & Co., Wm. Penn, Phila.

HARVEY DE VORA TRIO
ORPHEUM CIRCUIT

Hallsman & Weber Sisters, Harris, Pittsburgh.
Haney, Margaret, & Co., Keith's, Cincinnati.
Hawthorne & Burt, Orpheum, Los Angeles, Cal.
Hayes, Edmund, & Co., Hipp., Cleveland.
Hall's Dogs, Grand, Cleveland.

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Hazard, Grace, Poli's, Hartford, Conn.
Harmony Beaux & Belles, Lyric, Hoboken, N. J.
Harrison, Lew, & Fern Sisters, New, Baltimore.
Held, Jules, & Co., Vancouver, B. C.; Tacoma, Wash., 26-March 2.
Hedders (2), Dominion, Ottawa, Can.
Hedge & Holmes, Kenyon, Pittsburgh.
Herbert's Dogs, Shea's, Toronto, Can.; Temple, Detroit, Mich., 26-March 2.
Heim Children, Temple, Detroit.
Heather, Josie, Columbia, St. Louis.
Herbert & Dennis, Bijou, Racine, Wis.
Hewitt, Karl, & Co., Pantages', Los Angeles, Cal.
Hill & Whitaker, Shea's, Buffalo; Shea's, Toronto, Can., 26-March 2.
Rickey's Comedy Circus, Greenpoint, Bkln.
Hillmans, The, Variety, Allegheny, Pa.
Hilton & Wooton, Majestic, Chicago.
Hilton, Bannon, Victoria, Baltimore.
Howard & Bernard, Cozy Corner Girls Co.
Howard & North, G. O. H., Pittsburgh.
Hodges (4), Musical, Empress, Spokane, Wash.; Empress, Seattle, 26-March 2.
Holden & Harron, Hudson, Union Hill, N. J.
Holmes & Holliston, Harris', Detroit.
Hoyt-Lessig & Co., Keith's, Lowell, Mass.; Keith's, Portland, Me., 26-March 2.
Howard's Ponies, Alhambra, N. Y. C.
Holman, Harry, & Co., Orpheum, Harrisburg, Pa.; Auditorium, York, 26-March 2.

EUGENE WILLIE
HOWARD & HOWARD
THE PORTER AND SALESMAN
UNITED TIME.

Howard & White, Bijou, Jackson, Mich., 22-24.
Howze Sisters, O. H., Winsted, Conn.
Hobson, Homer, Hipp., St. Louis.
Holmes & Riley, Empress, Milwaukee.
"Hoboes (6)," Pantages', Spokane, Wash.
Horton & La Triska, Orpheum, Memphis, Tenn.
Hornman, Prof., A. & S., Boston.
Holden & Harren, Hudson, Union Hill, N. J.
"Hold-Up, The," Poli, Scranton, Pa.
Howard Sisters, Temple, Grand Rapids, Mich.
Hubbard, "Happy" Hi, 20th Century Girls Co.
Hughes, Mrs. Gene, & Co., Temple, Rochester, N. Y.; Poli's, Scranton, Pa., 26-March 2.
Hudsons, The, O. H., Dunbarton, Ia.; O. H., Hudson, 26-March 2.
Hurley, Frank J., Broadway, Lawrence, Mass., 22-24.
Huxtable, Fred, & Co., Olympia, Lynn, Mass.
Immo, Billy, O. H., St. Paris, O., indefinite.
Inness & Ryan, Orpheum, Omaha, Nebr.; Orpheum, Sioux City, Ia., 26-March 2.
International Grand Opera Co., Pantages', San Fran., Cal.
Irwin & Bernay, Cosmos, Washington.
Jarrell Co., The, Hipp., St. Louis; Gaiety, Kankakee, Ill., 26-28; Valentine, Toledo, O., 29-March 3.
Jackson, Harry & Kate, Bowdoin Sq., Boston.
James, Mrs. Louis, & Co., Chase's, Washington.

Ambrose Jeffries
MAGICIAN, VENTRILOQUIST and MONOLOGUE CLUB ENTERTAINER. 118 Ralph Ave., Brooklyn, N. Y. Tele., 1479 Bushwick.

Jolson, Al., Winter Garden, N. Y. C.
Jones & Grant, Court, Newark, N. J., 22-24.
Johnson & Mercer, Auditorium, Norfolk, Neb.; Maynard, Mitchell, So. Dak., 26-28; Olympia, Sioux Falls, 29-March 2.
Johnson, Great, Orpheum, Boston.
Joseitis (3), Temple, Rochester.
Kaufman Troupe (12), Orpheum, Bkln.
Kalmar & Brown, Keith's, Boston.
Kankarian Troupe, Harris', Pittsburgh.
Kalich, Bertha, G. O. H., Syracuse.

REBA INEZ
KAUFMAN
UNITED TIME

Kenny & Hollis, Family, Buffalo, N. Y.
Kennedy & Udell, Colonial, Atchison, Kan.
Keatons (3), Bronx, N. Y. C.
Kellermann, Annette, Music Hall, Chicago.
Kennedy & Lee, O. H., Lehighton, Pa., 22-24; Garrick, Norristown, 26-28; Hipp., Reading, 29-March 2.
Keno & Greene, G. O. H., Syracuse.
Kitamura Japs, Majestic, Chicago; Keith's, Toledo, O., 26-March 2.
Kingsbury, Lillian, & Co., Court, Newark, N. J., 22-24.
King Bros., Lyric, Newark, N. J., 22-24.
King, Mazie, & Co., Orpheum, St. Paul.
Klein & Clifton, Keystone, Phila.
Knight, Harlan E., & Co., Shea's, Buffalo, N. Y.; Shea's, Toronto, Can., 26-March 2.
Knox & Alvin, Orpheum, Peoria, Ill.
Kretore, Harris', Detroit.
"Krazy Kids, Nine," National, Phila.
Kuhns, Three White, Colonial, N. Y. C.; Orpheum, Bkln., 26-March 2.
Kumas, Imperial, Bowdoin Sq., Boston.
Kyle, Tom, & Co., Pantages', Portland, Ore.
La Toy Bros., Empire, Pittsfield, Mass.
Lawton, Empress, Milwaukee.
Langdons, The, Dominion, Ottawa, Can.; Orpheum, Montreal, 26-March 2.
Lamont, Harry, "Winning Widow" Co.
Lawlor, Chas., & Daughters, Greenpoint, Bkln.
Larrivee & Lee, Carlton, Du Bois, Pa., 22-24; Grand, Phillipsburg, 26-28; O. H., Clearfield, 29-March 1.
Lang & May, Stone's O. H., Binghamton, N. Y., 22-24; Grand, Bradford, Pa., 25-28.
La Raub & Scottie, Kinnidrome, Miami, Fla.
Lane, Helen, Arcade, Newark, N. J.
La Diva Venus & Co., Keith's, Portland, Me.
Lavender, George, Orphium, Lima, O., 22-25.
La Brant & Prince Albena, Hipp., Utica, N. Y.
Landry Bros., Empress, Cincinnati.
Law, Walter, & Co., Keith's, Cincinnati.
La Blanche, Flossie, A. & S., Boston.
La Reine, Prof., & Co., So. End, Boston.
La Titcomb, Chase's, Washington.
Lancton & Lucier, Hipp., Cleveland.
Lashwood, George, Shea's, Buffalo.
Lewis & Pearson, Empress, Winnipeg, Can.
La Feyda, Crystal, Denver.

Le Roy and Paul
COMIC BAR PERFORMERS
UNITED TIME. JO PAIGE SMITH, Representative

Leonard & Russell, Colonial, Norfolk, Va.; Keith's, Portland, Me., 26-March 2.
Leroy & Adams, Guy Bros.' Minstrels.
Leitzel Sisters, Orpheum, Bkln.

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The last, best, and most beautiful ballad, by the greatest ballad writer that ever lived, HERBERT INGRAHAM

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Lewin & Martel, Court, Newark, N. J., 22-24.
Lester, Harry B., Temple, Detroit.
Leone & Dale, Harris', Detroit.
Lesters, Aerial, Hipp., St. Louis.
Lena, Lily, Keith's, Cincinnati.
Le Roy, Loretta, Francais, Montreal, Can.
Leonard, Jas., Players, Bijou, Racine, Wis.
Leona, Bijou, Racine, Wis.
Lewis, Capt. T., & Co., Bowdoin Sq., Boston.
'Leap Year Girls, The," Hudson, Union Hill, N. J.
Le Roy & Harney, Poli's, Hartford, Conn.
Le Van Troupe, Kenyon, Pittsburgh.
Lester & Kellett, Poli's, New Haven, Conn.
Lewis & Dody, Poli, Scranton, Pa.
Leightons (3), Shea's, Buffalo.
Linton & Lawrence, Lyric, Dayton, O.; Shea's, Buffalo, N. Y., 26-March 2.
Libbey, Al., Summit, Boston.
Livingston, Cora, Howard, Boston.
Lloyd, Hugh, Lynn, Lynn, Mass.
Lockwood, Monroe, Girls from Reno Co.
Lohse & Sterling, Academy, Buffalo, N. Y.
Lovelles, The, Bijou, Jackson, Mich., 22-24.
Lorch Family, Wm. Penn, Phila.
Lorette, Mlle., Hart's, Phila., 22-24.
Lockhart, Mabel, Grand, Cleveland.
Lalo, Maryland, Batimore.
Luther, W. H., Fales Musical Comedy Co.
Lynch, Jack, Coburn's Minstrels.
Lynch & Zeller, Majestic, Milwaukee; Orpheum, Madison, Wis., 26-March 2.
Lyon, Dorothy, Kenyon, Pittsburgh.
Mahew, Stella, Winter Garden, N. Y. C.
Marco Twins, Pantages', San Fran., Cal.; Pantages', Los Angeles, 26-March 2.
MacDonald, Dr. Geo. K., Orpheum, Altoona, Pa.; Majestic, Johnstown, 26-March 2.
Mack & Walker, 5th Ave., N. Y. C.; Trent, Trenton, N. J., 26-March 2.
Mack, Geo., "King of Tramps" Co.
Maldern Troupe, Empress, Sacramento, Cal.; Empress, San Diego, 26-March 2.
Martin, Dave & Percie, New Sun, Springfield, O.
Manhattan Newsboys Trio, New Sun, Springfield, O.
Martin & Turner, Arcade, Newark, N. J.
Martinetti & Sylvester, Temple, Detroit.
Mahr & Wilkoff, Liberty, Phila.
Marron & Heines, Liberty, Phila.
Margaret, & Lions, Kenyon, Pittsburgh.
MacConnell, H. T., Wm. Penn, Phila.
Mazeppa Bros., Hipp., St. Louis.
Macart & Bradford, Orpheum, Montreal, Can.
Mack, W. H., & Co., Temple, Hamilton, Can.
Mann, Sam, & Co., Keith's, Louisville.
Mason-Keeler Co., Temple, Rochester.
Massey & Bolton, Majestic, Des Moines, Ia., 22-24; Empress, Columbus, Neb., 26-28; Iris, Washington, Ia., 29-March 2.
Mann & Franks, Poli's, Scranton, Pa.
Mareena & Delton Bros., Orpheum, Peoria, Ill.
McLaughlin & Stuart, Star, Muncie, Ind.
McAnallan, Joe, Empress, Montgomery, Ala., 19-March 2.
McAvoy, Dan F., "Pair of Country Kids" Co.
McCullough, Carl, G. O. H., Pittsburgh.
McDonald Bros., Murray & Mackey Comedy Co.
McDuff, Jas., Shea's, Buffalo, N. Y.; Shea's, Toronto, Can., 26-March 2.
McNamara, Dan Mason Co.
McGuinness Bros., Proctor's, Newark.
McDonough, Ethel, Orpheum, Omaha, Neb.
Merritt, Frank, Lyric, Greenville, Tex.
Melvin Bros. (3, Majestic, Little Rock, Ark.
"Merry Mary" Co., Hammond, Ind.; Michigan City, 26-March 2.
Melville & Higgins, Alhambra, N. Y. C.
Melrose & Kennedy, Alhambra, N. Y. C.
Meehan's Dogs, Keith's, Phila.
Metzetti Troupe, Empress, San Fran., Cal.
Melnotte Twins, & Waldorf Bros., Lyric, Newark, N. J., 22-24.
Meyers, Marie, Columbia, St. Louis.
Melody Lane Girls, Temple, Hamilton, Can.
Metropolitan Trio, Orpheum, Boston.
Mercedes, Orpheum, Peoria, Ill.
Milton De Long Sisters, Temple, Hamilton, Can.; Colonial, N. Y. C., 26-March 2.
Miller, Jack, Kenyon, Pittsburgh.
Minstrel Four, Bijou, Quincy, Ill., 22-24; Olive, St. Louis, 26-28; Majestic, St. Louis, 29-March 3.
Mitchell, Lee, Cooke Comedy Co.
Millett's Models, Orpheum, San Fran., Cal.
Morse, Billy, Cosmos, Washington.
Mole, Joe, & Bro., Circo Tatali, Porto, Rico.
Montague's Comedy Cockatoos, Orpheum, Manchester, N. H.
Moore, Tom, Bijou, Phila.
Morrell, Frank, Bushwick, Bkln.
Morris, Elida, Bushwick, Bkln.
Mortons (4), Proctor's, Newark.
Moore & Towle, Olympia, Lynn, Mass.
Morrisint's Animals, Keystone, Phila.
Morris & Beasley, National, Phila.
Mobile Minstrels, A. & S., Boston.
Morse, "Noatchy," A. & S., Boston.
Monkey Hippodrome, The, Crystal, Milwaukee.
"Motoring," Crystal, Milwaukee.
Mosher, Hayes & Mosher, Majestic, Milwaukee.
Moran, Pauline, Orpheum, Memphis, Tenn.
Mond, Grace, & Co., Priscilla, Cleveland.
Monarch Comedy Four, Hudson, Union Hill, N. J.

Mulford's Dancing Dolls, Richmond, Va.; Martinsburg, W. Va., 26-March 2.
Mulford's Dancing Dolls, No. 2, San Fran., Cal., 19-March 2.
Musical Saxons, Colonial, Annapolis, Md.
Mulford's Dancing Damsels, Keith's, Boston; Keith's, Phila., 26-March 2.
Murray & Vincent, Pantages', San Fran., Cal.
Murrays, The, A. & S., Boston
Mumford & Thompson, G. O. H. Syracuse.
Musical Girls (5), Maryland, Baltimore.
"My Lady's Fans," Hammerstein's, N. Y. C.
Mylon Trio, Harris', Pittsburgh.
Nana & Alexis, Wm. Penn, Phila.
Navarras (3), Temple, Hamilton, Can.
Nazarro, Nat, Athletes, Star, Bkln.
Nawn, Tom, & Co., Orpheum, Lincoln, Neb.
Nellegar & Hannay, Majestic, Albany, N. Y, 22-24; Bristol, Bkln., 26, 27; Crescent, Bkln., 28, 29.

BILLY S. NEWTON

COMEDIAN
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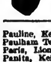
Newell & Niblo, Empress, Denver, Col.; Majestic, Colo. Springs, 26-March 2.
Neiser, H., Al. G. Field's Minstrels.
Neal, Cesare, Bronx, N. Y. C.
Nevins & Erwood, Poli's, Wilkes-Barre, Pa.; Poli's, Scranton, 26-March 2.
Nelson Comiques (4), Bijou, Jackson, Mich., 22-24.
Nichols-Nelson Troupe, Pantages', Seattle, Wash.; Pantages', Vancouver, B. C., 25-March 2.
Nichols Sisters, Majestic, Chicago.
Nickelson-Kush Trio, Coburn's Minstrels.
Nichols, Nellie, Hammerstein's, N. Y. C.
Norton & Nicholson, Orpheum, San Fran., Cal.; Orpheum, Oakland, 25-March 2.
Nonette, Colonial, N. Y. C.
Nobles, Milton & Dolly, Majestic, Milwaukee.
Norwood & Norwood, So. End, Boston.
Norris & Bailey, A. & S., Boston.
Nosses (5), Chase's, Washington.
Norton & Russell, Orpheum, Grand Rapids, Mich.
Nugent, J. C., & Co., Poli's, New Haven, Conn.
Oakley, "Silvers," Temple, Rochester.
Odiva, Columbia, Cincinnati, O.; Lyric, Dayton, 25-March 2.
O'Day, Ida, & Co., Orpheum, San Fran., Cal.
Olcott, Hawley, & Co., Harris', Detroit.
O'Mara, Dennis, Keystone, Phila.
O'Meer Sisters, Orpheum, Bkln.
Onaip, Victoria, Baltimore; Nixon, Phila., 26-March 2.
O'Neill Trio, Prospect, Cleveland, O.; Colonial, Akron, 26-March 2.
Onetta & Dervish, New Portland, Portland, Me.
Orr, Florence, Monticello, Jersey City, N. J.
Ordway, Lauri, Casino, Washington.
O'Rilla, Barbee, & Co., Pantages', San Fran., Cal.
Orth & Lillian, Orpheum Peoria, Ill.
Osborn-Wallace Co., Arcade, Newark, N. J.
Otto, Elizabeth, Orpheum, Grand Rapids, Mich.
Parry, Charlotte, & Co., Orpheum, Bkln.
Paulinetti & Piquo, Victoria, Charlotte, S. C.; Orpheum, Jacksonville, Fla., 26-March 2.
Papha, Toots, Gayety, Pittsburgh.



PAFFEN THE GREAT

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Pauline, Keith's, Phila.
Paulham Team, The, Columbia, St. Louis.
Paris, Lionel, Columbia, St. Louis.
Panita, Keith's, Cincinnati.
Paula, Mlle., Francais, Montreal Can.
Paroffs, The, Orpheum, Los Angeles, Cal.
Pendleton Sisters, Roanoke, Roanoke, Vt.; Garrick, Wilmington, Del., 26-March 2.
Perry, Frank L., Orphium, Cambridge, O.; Bijou, Parkersburg, W. Va., 26-March 2.
Pewitt, Pantages', San Fran., Cal.
Peppini, Empress, Cincinnati.
Phina & Co., Poli's, Hartford, Conn.
Pickens, Arthur J., & Co., Keith's, Lowell, Mass.; National, Boston, 26-March 2.
Pinard & Manny, Billy B. Van Co.
Pietro, Casino, Washington.
Piroscoffis Family Colonial, Norfolk, Va., 26-March 2.

Pouchot's Flying Ballet

ORPHEUM, San Francisco, 18-Mch. 2.

Pouchot's Flying Ballet, Orpheum, San Fran., Cal., 18-March 2.

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Wood WAS as horse cars and oil lamps WERE, but fibre IS as buss wagons and electric lights ARE. Which age does your theatrical trunk prove you to be in? The ONCE WAS or the NOW IS?

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Prince & Virginia, Olean, N. Y., 22-24.
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Pryor & Claire, Hopkins', Louisville; New Grand, Evansville, Ind., 25-28; Majestic, E. St. Louis, Ill., 29-March 3.
Primrose, Anita, Keith's, Portland, Me.
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THIRD ROUND THE WORLD TOUR. BOMBAY INDIA, indefinite. Amer. Repr., Richard Pitrot.

Rawls & Von Kaufman, Temple, Rochester, N. Y.; 5th Ave., N. Y. C., 26-March 2.
Raymond, Ruby, & Co., Lyric, Dayton, O.; Columbia, St. Louis, 26-March 2.
Raphael, Art, Bijou, Racine, Wis.
Rays, The, Orpheum, St. Paul.
R. A. G. Trio, Orpheum, St. Paul.
Rajah, Princess, Poli's, New Haven, Conn.
Raymond & Caverly, Shea's, Buffalo.

LIZZIE B. RAYMOND LILLIAN McNEILL

HAMLIN THEATRE, Chicago, 19-24.

Rese, Len, Pantages', Seattle, Wash.; Pantages', Vancouver, B. C., 26-March 2
Reynolds & Donegan, Orpheum, Los Angeles, Cal.; Orpheum, Ogden, U., 26-March 2.
Rexos, The, Keith's, Toledo, O.; Lyric, Dayton, 25-March 2.
Rex Sox Quartette, Keith's, Phila.
Reed Bros., Keith's, Syracuse, N. Y.; Keith's, Columbus, O., March 4-9.
Remonde, Ed., Harris', Detroit.
Regal & Winsch, Keith's, Cincinnati.
Reeve, Ada, Orpheum, Los Angeles, Cal.
Reid Sisters, So. End, Boston.
Reno, Geo. B., & Co., Poli, Scranton, Pa.
Reynard, Ed. F., Orpheum, Omaha, Neb.
Ritchie, Adele, Colonial, N. Y. C.

Bob Richmond

Richards, Great, Greenpoint, Bkln.
Ritter, Nat, Orpheum, Zanesville, O., 22-24.
Rice, Sully & Scott, Orpheum, Lincoln, Neb.; Orpheum, Kansas City Mo., 25-March 2.
Rice, Bell & Baldwin, Pantages', Vancouver, B. C.; Pantages', Tacoma, Wash., 26-March 2.
Ricton, R., Junction City, O.; New Straitsville, 26-March 2.
Rice, Elmer & Tom, Empress, Spokane, Wash.; Empress, Seattle, 26-March 2.
Ritter & Foster, People's, Cincinnati; Empire, Chicago, 26-March 2.
Rice, Frank & Truman, Keith's, Boston.

CAESAR RIVOLI

MAJESTIC, Chicago, Ill.

Richardini Troupe, Empress, Milwaukee.
Rice, Frank & True, Keith's, Boston.
Rials, The, Chase's, Washington.
Ritchison's Dogs, Cosmos, Washington.
Rickrode, Harry E., York Springs, Pa.
Rivoli, Cæsar, Majestic, Chicago.
Rosaire & Doretto, Bronx, N. Y. C.
Roach & McCurdy, Empress, Milwaukee; Unique, Minneapolis, 26-March 2.
Ross, Kittie, Empress, San Fran., Cal., 26-March 2.
Roode, Claude M., Orpheum, Spokane, Wash.; Orpheum, Seattle, 26-March 2.
Rosa Sisters (3), Electric, Manhattan, Kan.; Isis, Salina, 26-March 2.
Rogers, Dorothy, Temple, Detroit.
Rock & Fulton, Grand, Pittsburgh.
Rosards, The, Grenada, Mich., 22-25.
Rossaro (4), Musical, Bijou, Racine, Wis.

ROSALIE

IN VAUDEVILLE

Rosar's Dogs, Hopkins', Louisville.
Rooney, and Dog, Orpheum, Boston.
Rolland, Geo., & Co., Grand, Cleveland.
Romalo & Deland, Poli's, Hartford, Conn.
Rogers, Will, Poli's, New Haven, Conn.
Rush Ling Toy, National, Detroit.
Rutledge, Frank, & Co., Pantages', Denver, Colo.; Pantages', Pueblo, 26-March 2.

Russells (7), Bijou, Decatur, Ill., 22-24; Orpheum, Michigan City, Ind., 26-28; Orpheum, Hammond, 29-March 2.
Rudolph & Lena, Miles, Detroit.

RUSH LING TOY

WORLD'S ILLUSIONIST
NATIONAL, Detroit, Mich.

Ryan, Mayme, National, Boston.
Sale, Chick, Keith's, Portland, Me.; Keith's, Phila., 26-March 2.
Savilla, Mysterious, & Co., Arcade, Newark, N. J.
Sansone & Delila, Court, Newark, N. J., 22-24.
Satsudas, The, Keith's, Portland, Me.
Sanderson, Jack, Harris', Detroit.
Saunders & Cameron, Hudson, Union Hill, N. J.
Salerno, G. O. H., Syracuse.
Sampson & Douglass, Victoria, Baltimore.
Schenck Bros., Bronx, N. Y. C.
Scott & Keane, Orpheum, Memphis, Tenn.
Sears, Gladys, Darlings of Paris Co.
Semon, Chas. F., Orpheum, Lincoln, Neb.
Shunk, Hary C., Al. G. Field Minstrels.
Sherman, De Forest, & Co., Empire, Newark, N. J., 26-March 2.
Shaw & Everett, Crystal, Milwaukee.
Shone, Hermine, & Co., Orpheum, New Orleans.
Shrine & Wills, Hopkins, Louisville.
Shattaski Troupe, A. & S., Boston.
Shubert Musical Quartette, Pantages', Seattle, Wash.; Pantages', Vancouver, B. C., 26-March 2.
Sherwoods, Aerial, Grand, Cleveland.
Sicards, Arcade, Newark, N. J.
Simon, Louis, Shubert, Utica, N. Y.

WM. SISTO & CO.

In "HIS FIRST SPEECH."
A SCREAM OF LAUGHTER.

Siegel & Mathews, Orpheum, St. Paul.
Skipper, Kennedy & Reeves, Orpheum, Allentown, Pa., 22-24; Young's, Atlantic City, N. J., 26-March 2.
Smith, Lee, Jones Bros.' Shows.
Snyder & Buckley, Colonial, Norfolk, Va.
Snyder, Bud, & Co., Nixon, Phila.
Spissell Bros. & Co., Colonial, N. Y. C.
Spellman's Bears, Liberty, Phila.
Spiegel & Dunn, Poli's, Hartford, Conn.
Sprague & McNeece, Poli's, New Haven, Conn.
Strolling Players, The, Orpheum, Lincoln, Neb.
Slepp, Mehlinger & King, Temple, Rochester.
Slone & Kalles, 5th Ave., N. Y. C.
Stewarts, Musical, New Castle, Pa.; Family, Detroit, Mich., 26-28.
Stafford, Frank, & Co., Proctor's, Newark, N. J.
Steiner Trio, Keith's, Portland, Me.
Street, L. A., & Co., Olympia, Lynn, Mass.
Stanleys, The, Shubert, Utica, N. Y.
Steadman, Al. & Fannie, Majestic, Milwaukee.
Steppers (6), Orpheum, Los Angeles, Cal.
Stephens, Paul, Empress, Los Angeles, Cal.
Stewart Sisters & Escorts, Keith's, Louisville.
Stewart, Cal, Keith's, Louisville.
"Streets of Boston," National, Boston.
Stickney's Circus, National, Boston.
St. Lows (3), Casino, Washington.
Strength Bros., Hipp., Cleveland.
Staley & Birbeck, Shea's, Buffalo.
Sutcliffe Troupe, Temple, Detroit; Temple, Rochester, 26-March 2.
Sully Family, Colonial, N. Y. C.
Sullivan Bros. (4), Victoria, Charleston, S. C.; Orpheum, Jacksonville, Fla., 26-March 2.
Subers, Emil, Hopkins', Louisville.
Suffragette Barbers, Orpheum, Boston.
Sweeney & Rooney, Harris', Detroit.
Swain's Cockatoos, Orpheum, Grand Rapids, Mich.
Symonds, Jack, Lyric, Hoboken, N. J.
Taylor, Billie, Winter Garden, N. Y. C.
Taylor, Mae, "Louisiana Lou" Co.
Tambo & Tambo, Hipp., London, Eng., 19-29; Casino-Varietie, Cannes, Fr., March 1-31.
Tarlton & Tarlton, Shawnee, Okla., 22-24.
Tannen, Julius, Orpheum, San Fran., Cal.
Tanguay, Eva, Majestic, Chicago.
Tempest & Sunshine, Orpheum, Bkln.
Terry & Elmer, Harris', Detroit.
Terriss, Tom, & Co., Orpheum, Altoona, Pa.
Thomas, Geo., Rockwell's "Sunny South" Co.
Thompson, Dick, & Co., Orpheum, Springfield, Ill., 22-24.
Thomson, Harry, Empress, Denver, Col.; Majestic, Colo. Springs, Col., 26-March 2.
Thurston, Leslie, National, Phila.
Thomas & Snow, Orpheum, Altoona, Pa.
Tinney, Frank, Bronx, N. Y. C.
Tiller, John, Co., Majestic, Milwaukee.
Tombes, Andrew, Greeson, Tampa, Fla.
Torcat, & Flor D'Aliza, Miles, Detroit.
Togo & Genevieve, National, Phila.
Trovato, Temple, Detroit.
"Train 44," National, Boston.
Tracy, Royal, & Co., Poli, Scranton, Pa.
Ural, Tom, Victoria, Baltimore.
Usher, Claude & Fannie, Bushwick, Bkln.
Van, Chas. & Fannie, Keith's, Indianapolis; Keith's, Louisville, 26-March 2.
Vallecita's Leopards, Orpheum, Harrisburg, Pa.; Orpheum, Lancaster, 26-March 2.
Vagges, The, Brennan Circuit, Australia.
Vassar Girls (10), Orpheum, Montreal, Can.
Vanis (4), Orpheum, Los Angeles, Cal.
Van Dyke, Gertrude, Trio, Orpheum, St. Paul.
Van Camp, Orpheum, Peoria, Ill.
Van Cello, Temple, Grand Rapids, Mich.
Vance, Clarice, G. O. H., Syracuse.
Victoria Four, Alhambra, N. Y. C.
Vivians (2), Alcazar, Marseilles, France, 26-March 2; Eldorado, Nice, 4-9; Casino, Beasolell, 11-17.

Voelker, Mr. & Mrs. Frederic, Unique, Minneapolis.
Wayburn, Ned, & Co., Hammerstein's, N. Y. C.
Ward Bros., Greenpoint, Bkln.
Walters & Franks, Empress, Duluth, Minn.; Empress, Winnipeg, Can., 26-March 2.
Wards, Flying, Orpheum, Sioux City, Ia.
Warren & Brockway, New Portland, Portland, Me.
Watson & Little, Liberty, Phila.
Ward & Curran, Temple, Hamilton, Can.
Wallace, Mr. & Mrs. Keenan, Bijou, Racine, Wis.
Walter & Ill. Hopkins', Louisville.
Walker, Clifford, Keith's, Boston.
Watson, Kate, Keith's, Boston.
Walker, Aida Overton, & Co., Orpheum, Omaha, Neb.
Weston, Celia, Shubert, Utica, N. Y.
Weber, Fred, & Co., Olympia, Lynn, Mass.
Weavers, Flying, Hammerstein's, N. Y. C.
Weston, Willie, 5th Ave., N. Y. C.
Welch, Joe, Bushwick, Bkln.
Welch, Mealy & Montrose, Bushwick, Bkln.
Wentworth, Vesta & Teddy, Orpheum, Kansas City, Mo., 26-March 2.
West & Alquist, Kenyon, Pittsburgh.
Wenrick & Waldron, Family, Detroit.
Weston Sisters, Lyric, Newark, N. J., 22-24.
Weston, Fields & Carroll, Keith's, Portland, Me.
Wealy's Sea Lions, Hipp., St. Louis.
Wesselman & Wood, Bijou, Racine, Wis.
Weston, Lucy, Orpheum, New Orleans.
Webb, Harry L., Orpheum, Des Moines, Ia.; Orpheum, St. Paul, 26-March 2.
Whalen, Geo. E., Harris', Pittsburgh.
White & Perry, Alhambra, N. Y. C.; Hammerstein's, N. Y. C., 26-March 2.
Whitaker, John E., Arcade, Newark, N. J.
Whyte, Pelzer & Whyte, Bijou, Jackson, Mich., 22-24.
White, Post & Co., Orpheum, New Orleans.
Whitney & Young, Monticello, Jersey City, N. J.
Whitfield & Freeland, Temple, Grand Rapids, Mich.
White's Comedy Circus, New, Baltimore.
Winter Garden Trio, Victoria, Baltimore.
Williams, Max, Orpheum, Altoona, Pa.
Williams & Segal, Hipp., Cleveland.
Willa & Hassan, Orpheum, Cleveland.
Williams & Van Alstyne, Hammerstein's, N. Y. C. Y. C.
Wise, Thos. A., & Co., 5th Ave., N. Y. C.
Wilson & Aubrey, Bijou, Battle Creek, Mich.; Jaffers, Saginaw, 26-March 2.
Wilton, Geo. W., Academy, Pittsburgh.
Willison, Herbert, Al. G. Field Minstrels.
Wille Bros., Keith's, Phila.
Williams & Sterling, Kedzie, Chicago, Ill. 22-24; Bijou, Quincy, 26-28; Garrick, Burlington, Ia., 29-March 2.
Winkler's Military Dancers, New Portland, Portland, Me.
Wilson & Wilson, G. O. H., Pittsburgh.
Wilson, Knox, Orpheum, Los Angeles, Cal.
Wilsons, Musical, Bowdoin Sq., Boston.
Willard's Temple of Music, Cosmos, Washington.
Wills, Nat M., Chase's, Washington.
World & Kingston, Majestic, Milwaukee; Columbia, St. Louis, 25-March 2.
Woodward, Romain L., O. H., Seneca Falls, N. Y., indefinite.
Woods' Animals, Bijou, Racine, Wis.
Woeckeners, The, Hub, Boston.
Wood Bros., Majestic, Birmingham, Ala.; Empire, Montgomery, 26-March 2.
Wright, Ruth, Happy Hour, Ithaca, N. Y.
Wyckoff, Fred, Pantages', Portland, Ore.
Wynn, Ed., Orpheum, Montreal, Can.

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Yankee Comedy Four, Bullock's, Providence, R. I.
Yerxa & Adele, Girls from Happyland Co.
Young, Ollie, & April, Empress, San Fran., Cal.; Empress, Oakland, 26-March 2.
Young, De Witt & Sister, Orpheum, Montreal, Can.
Yvette, Poli's, New Haven, Conn.
Zeno, Jordan & Zeno, Hipp., Cleveland.
Zoeller, Edward, Trio, Orpheum, Jacksonville, Fla.; Majestic, Macon, 26-March 2.

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THE CRUISKEEN LAWN
NOW READY
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'TIS THE SONG YE SING AND THE TUNE YE PLAY
THAT GLADDENS THE HEART ON ST. PATRICK'S DAY"

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Dumb Acts
Xylophone Acts
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Get Ready for St. Patrick's Day
AND SING, PLAY, HAVE SUNG OR HAVE PLAYED

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THAT COUNTRY SWEEPING IRISH SUCCESS
THAT SUPREME HIT OF ALL HITS, PAST OR PRESENT

A WEE LITTLE DROP O' THE CRUISKEEN LAWN

By J. FRED HELF, Writer of "Bit of Blarney," "Tipperary," "Colleen Bawn," etc.

NOW READY
Banjo Arrangement by
VESS OSSMAN

Many's the Irish lilt I wrote, as all o' ye'll recall,
But "A Wee Little Drop o' the Cruiskeen Lawn" is the darlint o' them all.
J. FRED HELF.

Words of Song by
ED. MORAN

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WEE LITTLE DROP
O'
THE CRUISKEEN LAWN
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CLEVER MAN Small, for EMOTIONAL PART.
WOMAN Young, for INGENUE, and GENTEEL HEAVY.
CLEVER JUVENILE MAN
LOWEST salary, full particulars first letter. Show been out all season. JOHN G. RAE, Mgr. Mildred, Tekamah, Neb., this week; Craig, Neb., next week.

WANTED
YOUNG, CLEVER
COMEDIAN
With Specialties, Preferred.
State age, height, weight. Send photo. Engagement indefinite. Must join on wire.
MATTICE STOCK CO.,
FOSTER THEATRE, FULTON, N. Y.

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Vaudeville Notes.

DOROTHY DONNELLY, who originated the leading role in "Madame X," in America, will be featured by Henry B. Harris in his forthcoming production of Kellett Chambers' new play, "The Right to Be Happy," which opens on tour Feb. 26.

HENRY B. HARRIS has purchased a new play by Grace Hoyer, entitled "O'Donovan's Daughter." It will have a try-out late this Spring, and if found satisfactory will be seen in New York this season.

NELLIE MORAN writes: "Owing to the fact that three deaths have lately occurred in my family, I have been obliged to cancel my bookings for a few weeks. However, I expect to resume work Feb. 15, at the Park Theatre, Glens Falls, N. Y., for the U. B. O., with thirty weeks to follow."

FORD K. HOEY has purchased an orange grove in Pitman, Fla., and will devote all his spare time to his new enterprise.

NOTES FROM "THE MILLIONAIRE TRAMP" CO.—We are now in our twenty-fourth week. We left Chicago Sept. 18, have put in twenty-four weeks with a loss of only two nights. We are glad to report we have struck a winning season. Have toured Illinois, Wisconsin, Michigan, Canada, Indiana, Ohio and Pennsylvania. Our roster: Franklin McNarry, business manager; Louis Elliott, agent; Francis Rogers, Virginia Rogers, Beatrice Sallee, Geo. Teed, Marie Wild, Harry L. Lamont and Harry Sands. We expect to close March 30.

NOTES FROM THE LESLIES' NOVELTY CO.—This is our fifth week in Southern Minnesota, and we are doing a splendid business. We have found this part of Minnesota to be O. K., and have packed the house at every stand for one week. We are booked solid through Northern Minnesota, into South Dakota and Idaho this Fall. Roster of company as follows: Bert Leslie, owner and manager; Dot Leslie, piano and parts; Earle Brown, Irish song and dance comedian; Harold Dunning, Dutch comedian; C. A. Young, black face, slack wire, hoop roller and juggler; Luella Young, singing and dancing soubrette. We get THE CLIPPER every Sunday, and all enjoy reading it. The "old white rooster" comes up to the front door here every Sunday morn, and that looks good to us.

NOTES FROM "A BELL BOY" CO.—We have played Florida, Alabama, Georgia, Mississippi, Louisiana, Texas, Colorado and Kansas this season, and are now back in sunny Florida again, playing return dates. We still have the same big show of twenty-five people, and we carry a special sixty foot baggage car, with complete productions for six musical comedies. Our repertoire is: "The Man Question," "Zira from Turkey," "Little Miss Mix-Up," "A Bell Boy," "The Two Masqueradors," and "Bob, the Newsboy." Business has been nothing to brag about, but we are still holding our own. We are all thankful to be back East again where we can get THE OLD RELIABLE without having to wait till Sunday for it.

HUGH A. THOMPSON (better known to his friends as "Hughie" or "Prof"), the genial director of Thompson's Players, was a caller at THE CLIPPER office Feb. 14. He just "blew in" from a seven months' tour in the West, and says business was great. He will tour New England after a short stay in New York.

WE HAVE received the following from Harry West: "Harry and Ed. West, Ollie West and Essie Hinselton mourn the loss of their mother, who died at her home in Roxbury, Mass., Feb. 13, aged seventy-two."

CHESTER A. KEYES, of the Keyes Sisters' stock, writes: "The Keyes Sisters' company, under the management of Chet Keyes, broke all records for attendance at Shelby, O., week of Feb. 12. Commencing Wednesday night people were turned away at every performance, and again the Keyes Sisters and their company made a new record for opening night for stock attractions at Norwalk, O., Feb. 5. Hundreds were turned away."

EDGAR MURRAY JR. writes: "I have been engaged to play the role of Charley Herron, in 'The Rosary.'"

ADDISON AND LIVINGSTON write: "We are now in our seventh week with the C. W. Park Dramatic Co., touring the South. This is one of the largest dramatic organizations traveling under canvas, carrying five feature vaudeville acts, introducing their specialties between acts. Business has been fine."

WE HAVE received the following from Frances J. Dowling: "I wish to inform my friends of the death of my grandmother, Mrs. E. Libbey, at Philadelphia, Pa., on Jan. 27. She was buried at Salem, N. J."

World of Players.

CHAS. (KID) KOSTER has signed as special agent with "The Deep Purple" Co. Mr. Koster will be in charge of No. 1 opposition brigade with one of the big circuses next Summer.

THE ROSTER OF "THE YANKEE DOODLE BOY," under the management of B. B. Bruce, with Geo. L. Dick starring in the title role, which recently finished twenty-five weeks, is as follows: Geo. L. Dick, G. H. Meador, C. C. Blundell, Frederick Richards, Gail Hamilton, Rose Scott, Olive Norst and Margaret Greenwood.

CHARLES MORAN, of the Lucy Hayes Associate Players, mourns the death of his mother, in St. Johns, Ore. Mrs. Moran was well known by members of the profession, as about fifteen years ago she conducted a hotel in San Francisco, for theatrical folks.

"PUNCH" WHEELER is now with Frank Winninger.

L. C. JELLOW, in advance of "Lena Rivers" Co., reports good business through Iowa, North Dakota and Minnesota.

ETTA ARTHUR has been at her home at Willoughby, O., for several weeks, owing to the serious illness of her mother. As her mother is much improved, Miss Arthur will soon be at liberty to resume her engagements.

MASTER ARTHUR BARTLETT made his first appearance in a speaking part at the Majestic Theatre, Cleveland, Nov. 16, playing the role of Little Willie, in "East Lynne." The audience appreciated the baby's efforts and he was given a large reception at every performance, receiving a beautiful basket of flowers on Saturday night, as well as his first week's salary.

JAMES WHITE, formerly with the Six Musical Cuttys, is now stage manager for Gus Hill's Eastern "Mutt and Jeff" Co.

ROBERT JOHNSON writes: "In the Philadelphia Almshouse at the present time there is an old time dramatic actor and pantomimist, nearly seventy years of age, who seems to be without relatives or friends. His name is Frank Foster. He has in his time played with all the leading actors of the past. His father was well known for his spectacular productions."

RUSSELL AND RADCLIFFE have canceled their bookings on account of the death of Miss Radcliffe's sister, and will be in Des Moines, Ia., for some time.

WE HAVE received the following from Allen Wishert: "Born to Mr. and Mrs. Allen Wishert, at Enid, Okla., Feb. 7, a baby boy."

WE HAVE received the following from Lorenso Quillin: "Lorenzo Quillin, manager of the Quillin Family, acrobats and contortionists; also manager of the German Village Theatre and Garden for the past three years, at Columbus, O., has severed his connection with same, and has opened a saloon and grill room just opposite the village at South Columbus, O., where he expects to run high class vaudeville for the Summer, commencing about May."

"HAPPY" BENWAY writes: "Georgie Millner, late star of 'The Girl of the Chorus' Co., has been added to the olio with Guy Bros.' Minstrels, as an added attraction. He is cleaning up proper in an up-to-date female impersonation specialty."

PHELAN AND WINCHESTER write: "We are about to launch a novel mystery act on the sea of vaudeville. It is entitled 'The House of Mystery,' and is of thirteen minutes' duration. Our apparatus is entirely new. This act will open at the Happy Hour Theatre, in Duluth, Minn."

SANTORO AND MARLOW write: "Santoro and Marlow have for some time been playing the Western Vaudeville Managers' Association time, and have been meeting with the very best of success."

PRICE AND DISTON are *en route* with the "Buster Brown" Co., in vaudeville.

MANVRO writes: "I am at my home in California on account of my mother being very ill."

HARRIS AND VERNON, eccentric dancers, write that they recently finished a four months' tour through China, and sailed Jan. 19 from Hongkong, *via* Japan, to Honolulu, to fulfill engagements there.

WANTED
REAL DRAMATIC PE PLE IN ALL LINES
For my No. 2 company, which will open Mar. 9, good Director with scripts, good Soubrette with specialties, Pianist that can double; also General Business People that can double band. Boozers or agitators closed first offence. Tickets? NO, unless I know you. Low, but sure salary. Tell all first letter. MGR. GOODWIN PLAYERS, Feb. 26 and 27, Fredricksburg; Feb. 28 and 29, Westgate; March 1 and 2, Strawberry Point; March 3, 4, 5, Manchester; all in Iowa.

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Can use CLEVER YOUNG INGENUE with wardrobe, CORNET and CLARINET, B. & O. Other Useful People, write; say all in first letter. To ensure engagement make salary low for 40 weeks' work. Sober, reliable people are sure of long, pleasant engagement, otherwise a waste of time to come.
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HURRY! HURRY!
Ferguson Bros.' Stock Co.
Wants Quick, General Business Man and Woman
Capable of handling some heavies. Good appearance off and on. Must be quick study. No booze! If you can't make good don't write. Will send tickets if I know you.
FERGUSON BROS.' STOCK CO., Trenton, Mo., week Feb. 19-March 2.

WANTED
FIRST CLASS COMPANY—STOCK
For not more than week or one night stand, to book for first week in March. None other than first class need apply. Wire or write for open time. THE NEW CENTRAL SQUARE THEATRE,
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WANTS
VERSATILE and CLEVER PEOPLE who can change for a week, especially a SISTER ACT, SOUBRETTE or NOVELTY TEAM; PIANIST and TRAP DRUMMER who double band preferred. Olson—Waterman—Hamilton, write. Address
WINTER QUARTERS, Eastman, Ga. Show opens here Feb. 29.

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Juveniles, Irish, Light Comedy, General Business | Juveniles, Eccentric and Irish Characters, Some Heavies, General Business
Both versatile, experienced and high class singers. Wardrobe? yes! Tickets? yes! Invite offers for balance of this and coming Summer season. Add. FRED DAMPIER, General Delivery, Dayton, Ohio.

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WILLIAM TRIPLETT
Clever GENERAL BUSINESS MAN and WOMAN who do single and double specialties, married people preferred. Also thoroughly capable PIANIST who doubles stage. Letters must tell EVERYTHING, or pass without attention. LOUIS RUSSELL, wire. Address
P. S.—Others may communicate. J. L. WEINBERG, Mgr., Wauchula, Fla.

MALE PIANIST
Wanted at Once, for my Tilly Olson Show
Must double small parts and be willing to work. Long, pleasant engagement and sure salary, which must be small, in keeping with the times. Ticket advanced anywhere if I know you. Will stand one-half fare on it you make good. State age, size, and send photo if possible and all particulars in first letter. Other Useful People with feature specialties, write.
CARL M. DALTON, McCammon, Idaho, Feb. 26.

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Sketches, Monologues, Plays, etc. for Al Performers Only.
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WANTED—To book good shows. Have new equipped Opera House, seat 600. Largest cotton drop in State. Town 6,000. CARL GRAU, TAYLOR, TEX.

WANT TO BOOK—Greeley Opera House, Greeley, Colo. Pop. 9,000; seats 800; stage 39x66; gridiron 40 ft.; height of fly gallery 22½ ft.; 11 dressing rooms. Book Independent. Greeley Opera House Co.

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Deaths in the Profession.

"Ted" D. Marks.

Theodore D. Marks, the theatrical manager and agent, died in his apartments at the Hotel Metropole, New York, on Feb. 9, from cirrhosis of the liver, after an illness of three weeks. "Ted" Marks, as he was familiarly known, was born in Louisiana, near New Orleans, on Nov. 14, 1853. At eighteen he began his career as a cigar salesman, and was, in turn, a window draper and a jewelry drummer in San Francisco. Thirty-three years ago Shook and Palmer gave him a position in the box office of the Union Square Theatre, and thus he began his theatrical career.

About three years later he was associated with Herrmann's Transatlantics, for which organization he brought over from Europe many of the feature acts. In 1885 he was business manager for Bartley Campbell's "Clio" Co. In 1887 he was advance representative for "The Main Line" Co. The following year he was business manager for Rice's "Corsair" Co., and in 1893 he was the road manager for Charles Frohman's "Gloriana" Co.

When Oscar Hammerstein opened the Olympia, now the New York Theatre, he was made house manager. His last engagement as a house manager was at the Plaza Music Hall, when it opened, two seasons ago, under Wm. Morris.

But it was as an agent for vaudeville artists that he was best known. He brought here from England and the continent many noted stars, and he boasted that he had crossed the Atlantic more times than any one else in the theatrical business.

In New York he inaugurated the idea of Sunday concerts at the American Theatre, and made it possible for "sacred" concerts to be given without police interference and with paying patronage.

Mr. Marks was a member of the Masons, the Elks and the Friars. The funeral services were held at Stephen Merritt's Chapel, New York, Sunday afternoon, Feb. 11, by the Elks and the Masons. Rabbi Wise read the religious service. The body rested in a black casket, and a white carnation, with a purple centre, decorated Ted Marks' coat lapel, as in life. A large, representative gathering of theatrical women and men, and members of the fraternal societies, attended the services. The Elk officers accompanied the body to Mt. Carmel Cemetery, Brooklyn, to conduct the rites at the grave. A nephew was the only kin.

John B. Doris.

John B. Doris, an old time circus man, died at his home, 254 West Forty-fourth Street, New York, on Feb. 6. He was born in Vermont on Jan. 14, 1848. When he was fourteen years of age he ran away from home and joined the Dan Rice Circus, then one of the best known in the United States. While still a lad he purchased, with Geo. Batchelor, the "privilege" of the circus. The young firm prospered, and in 1865 had saved sufficient money to start the Batchelor and Doris Circus, which for the twenty succeeding years toured successfully from Coast to Coast. In 1881 he bought the interest of his partner and continued the John B. Doris Circus until 1889, when he disbanded his show and returned to this city. The same year he opened the Doris Museum, on Eighth Avenue, between Twenty-seventh and Twenty-eighth streets, which he ran for twelve years, when he sold out to the proprietor of Huber's Museum, on Fourteenth Street. He then obtained control of the Princess Theatre, at Twenty-ninth Street and Broadway, where he produced "Orange Blossoms." The play was not a success and was withdrawn. Subsequently he became a manager, and was associated with May Robson, Wilton Lackaye and other stars. Mr. Doris married, in 1887, Ella S. Stokes, daughter of Spencer Q. Stokes, who was also a well known circus manager. She was a sister of Kate Stokes, who married John T. Stetson, the Boston theatrical manager. Mr. Doris had no children.

Albert L. Parkes.

Edw. Le Roy Rice sends us the following:

Albert L. Parkes, who died in this city Feb. 8, was, up to the time of his death, the oldest living theatrical advance agent.

Mr. Parkes was born in Nottingham, Eng., in 1827, and received an education at the Collegiate Institute of Edward VI, at Birmingham, Eng., where he studied medicine for a time, but not meeting with satisfactory pecuniary results, he gave it up, and subsequently made two trips up the Gambia River, on the east coast of Africa, as assistant cargo man in a trading vessel.

Returning to England in 1849, he made a tour of Germany and France as secretary to a party of traveling gentlemen.

In 1850 he came to New York, where he remained until 1857, following mercantile pursuits. In that year he entered the theatrical field as agent for a small concert company, where he rapidly showed qualifications that later made him one of the ablest and best known managers and agents.

He afterwards became prominently identified with such well known organizations as the Nelson Sisters, Holman Opera Troupe, Kelly & Leon's Minstrels, Worrell Sisters, Woods Museum, New York; Wm. Horace Lingard, Hooley's Minstrels in Chicago, and many other first class companies.

He was practically unknown to the present generation of theatrical executives.

Alexander Hamilton Stuart, an old time actor, died in Detroit, Mich., on Feb. 11, after a lingering illness of more than a year. With him at the end was his wife, Jessie Bonstelle. Mr. Stuart was chosen by Clyde Fitch to play George Rand, in "The City." The part required him to mimic death by heart disease, and his friends think that mental suggestion contributed to his death by the same cause. He was born in Winchester, Va., about fifty-seven years ago, and left his home for New York at an early age and became call boy in Booth's Twenty-third Street Theatre, at fifteen years. While still in his teens he joined the California Stock Co., playing with John McCullough, Edwin Adams, Sheridan and Charles A. Letcher. He then shipped before the mast, sailing around the world. Upon his return he joined the Palmer Stock Co. of New York, playing juveniles, and was in Colonel Sim's Park Theatre Stock Co., Brooklyn, in the same capacity. He was with Robson and Crane in their first starring engagement, and for twelve years was leading men with Madama Janauschek. Recently he was with Grace George, in "Clothes" and "Divorcons," his last role being Rand, in "The City." Until last Summer he supported his wife in Summer stock, but ill health compelled his retirement.

Mrs. Fanny Gonzales, a prominent actress of the old school, passed away on Feb. 7, at her home, 1077 Fox Street, New York City, aged seventy-one years. She had only been ill a few days, and the immediate cause of her death was heart failure. During her theatrical career Mrs. Gonzales had been connected with some of the largest attractions of her time, both dramatic and operatic, and had played leading parts with the Ford Stock Co., in Baltimore; the late Joseph Jefferson, Mrs. John Drew, Adelina Patti, Gustav Heinrich's Opera Co. Her last engagement was played about ten years ago, with Marie Wainwright, in "Shall We Forgive Her." She is survived by three daughter—Mrs. Edwin A. Clarke, Mrs. Max S. Witt and Mrs. M. Fuller.

Bernard Steele, a scene painter, employed by the Peoria Scenic Company, Peoria, Ill., was killed Feb. 4 by falling off a ladder while at work.

William La Rue Sr., an old-time acrobat and a member of the famous La Rue Family, died at his home, 1516 South Twelfth Street, Philadelphia, Pa., on Jan. 12, after an illness of several years, at the age of eighty. He was known in his days as one of the best bareback riders in the country, and was one of the old time circus men.

Mrs. C. Eugene Yarnell, known in the profession as Josephine Patton, died at the St. Francis Hospital, Freeport, Ill., on Feb. 2, from acute rheumatism. Her last engagement was with the J. Burt Johnson Attractions, with whom her husband was also playing. She also leaves a father and a brother in Champaign, Ill.

James A. Dunn, known on the stage as James D. Polk, died Feb. 6, at Liberty, N. Y., from tuberculosis, at the age of thirty years. For fifteen years he was a member of the banjo team of Polk and Collins, and appeared in all the leading vaudeville houses in this country, Canada and Europe.

L. H. Willard, manager of the Jersey Shore (Pa.) Opera House, was found dead in his bed by his son. Mr. Willard occupied a room in the Opera House building, and the physician said he had probably been dead for two days.

James Ward, a veteran actor, died last week in San Francisco, at the age of seventy-three years. He was best known in Irish plays, among which were Dion Boucicault's "Colleen Bawn" and "Shaun Rhue."

George L. Stout, at one time a dramatist and manager of note, died in Toronto, Can., on Feb. 5, at the age of eighty years. He was a Civil War veteran and a member of the B. P. O. Elks.

NOTES FROM SONGLAND.

WILL ROSSITER GOSSIP.

Marion and Dean have a beautiful number in "Since I Met You Last Night in Dreamland," a new ballad, by W. R. Williams.

Virginia Stewart, with Dave Lewis' "Don't Lie To Your Wife" Co., is featuring "I'd Love To Live in Loveland With a Girl Like You," and reports it a most worthy encore-getter.

Edythe Rose is scoring with her rendition of "Don't Forget To-morrow Night," and "I'd Love To Live in Loveland With a Girl Like You."

Ethel Barney, one of Will Rossiter's many exploiters, is busy among Chicago's neighborhood theatres advertising the merits of "Mammy's Shufflin' Dance" and "Don't Forget To-morrow Night." John Baxter left last Sunday for a ten weeks' engagement in New Orleans, featuring all the leading numbers of the Rossiter catalog. Bob Bailey is doing great work at present on his Western tour for the house of Rossiter. His biggest hit is, "I'd Love To Live in Loveland With a Girl Like You."

Crawford and Patterson write that they have had phenomenal success with several Will Rossiter numbers, especially "I'd Love To Live in Loveland With a Girl Like You," and "That Carolina Rag."

Kitty Lanzetta and Billy Maxwell have two "clean-up" hits in "Mammy's Shufflin' Dance" and "When It's Honeysuckle Time."

Alma Youlin, now on the Orpheum circuit, is taking all kinds of applause and kindly receptions on her work with "I'd Love To Live in Loveland With a Girl Like You," and "Mammy's Shufflin' Dance."

The World's Comedy Four have started on another long engagement, and "Let's Make Love While the Moon Shines" will be their featured song.

Margie Hackett has signed with the Ben Welsh Show for this and next season, and will use the Will Rossiter songs in her specialty. She will start with "Mammy's Shufflin' Dance," and change only when something equally as good is published.

The Arntes are lauding the praises of "You'll Never Know the Good Fellow I've Been."

Three of the Will Rossiter songs have been adopted by Gene Green, and he has picked "Mammy's Shufflin' Dance," "When the Band Plays Ragtime at the Zoo," and "You'll Never Know the Good Fellow I've Been," as the three best adapted to his requirements.

J. FRED HELF CO. NOTES.

"A Wee Little Drop o' the Cruiskeen Lawn," J. Fred Helf's successor to "Tipperary," "A Bit o' Blarney," etc., is the best Irish song ever written, according to the Four Mortons, who are singing it with fine success.

Roy La Pearl is singing with success "How Would You Like to Be Loved?" and the rustic ballad, "When the Old Oaken Bucket Was New."

"A Wee Little Drop o' the Cruiskeen Lawn" is a big encore producer for Lydia Yeamans Titus.

One of the many burlesque organizations which are using "The Chicken Rag," as the featured number, is the Girls from Reno Co. Lew Hoffman sings it to big applause at each performance, with the entire chorus.

Fred Watson, the composer of "Oh, You Bear-Cat Rag," continues to put it over with as big results as ever.

Appreciative audiences applaud James F. McDonald's rendition of the new Irish novelty number, "A Wee Little Drop o' the Cruiskeen Lawn."

"Happy" Nuulty, with Dockstader's Minstrels, has scored a notable hit this season with "The Chicken Rag."

"A Wee Little Drop o' the Cruiskeen Lawn" is a sure-fire encore getter for Josephine Sabel.

"Oh, You Bear Cat Rag" is the most popular rag number the Four Fords have ever used.

Carroll Johnson's interpretation of "A Wee Little Drop o' the Cruiskeen Lawn" is warmly applauded.

The American Comedy Four are scoring a marked hit with "The Chicken Rag."

Lester and Delaney are using "The Chicken Rag" with remarkable success.

ARTHUR C. WILSON MUSIC PUB. NOTES.

George Scott, the well known writer of popular music, has joined the Wilson force.

George Kahn and Bernice Barrington are featuring "Please Take Me Up with You." They put this number, using an airship and gorgeous effects. It has proven a big encore winner.

Ben Bernard, with the Ted Harris Comedy Co., scores solidly with "Please Take Me Up with You."

Jack Hayden is featuring "When It's June Time, Sweet Elaine,' and is meeting with great success.

Paul Attwood's big encore winner is "When the Cotton Blossoms, Meet Me, Mary Dear."

Grace Merrill has scored a big hit, singing "Please Take Me Up with You."

Florence O'Dell is featuring "Please Take Me Up with You," with Walter Reed Comedy Co.

The Golden State Four have added two Wilson numbers, "When It's June Time, Sweet Elaine, and "When the Cotton Blossoms, Meet Me, Mary Dear."

Mandy Perlman scores big with "Please Take Me Up with You."

Adela Winton, at the People's International Aviation Meet, was a big feature, singing "Please Take Me Up with You."

The Imperial Three say that "When the Cotton Blossoms, Meet Me, Mary Dear," is the best ever.

Billy Brunner gets a big hand singing "When It's June Time, Sweet Elaine."

McCoy and Young say that for a "spotlight" number, "Please Take Me Up with You" is the one best bet.

Jack Hayden is featuring the same song.

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NOTES FROM STERN & CO.

Lucille Dix is featuring "The Treasures of the World Are Mine," with good success.

Burnett and Gracey are taking the house with "On the B. A. R." and "Chicken Glide."

The Kasyiton Quartette are doing finely with "I'll Go with You to the End of the World." Miss Forrest, the tenor of said quartette, is using "The Treasures of the World Are Mine."

Joe Berry, of the Long Acre Quartette, is featuring "When a Fellow Who Is Lonesome Meets a Girl Who's Feeling Blue."

Mr. Browning, formerly of Browning and Lewis, is singing "I Wish I Had My Old Girl Back Again" and "In the Gloaming," with great success.

Dorothy Kenton is featuring our "Chicken Glide" and "Epidemic Rag" on the banjo.

Miss Gleason is using all Stern songs.

Miss Bradley is featuring "I'll Go with You to the End of the World," and all our latest hits.

Canfield and Carlton are using "Raggedy Rag" and "Treasures of the World."

The Manson Twins are singing "When a Fellow Who Is Lonesome Meets a Girl Who's Feeling Blue," and using our dancing number, "Myrella."

MUSICIANS' PUB. CO. NOTES.

The Musicians' Music Pub. Co. have a great song in "The Military Rag." This number is only a few weeks old, but has not only local feet moving, but the whole country is keeping time to it. "In the Spring," "The Blush Rose," "Oh, Tiny, Play That Trammerel," "You're the Queen in the Kingdom of My Heart," "Honey, You Can Turn the World Around for Me," "I'd Rather Live in Bohemia Than in Any Other Land," "Angel Cake Glide," "American Aerial Triumph" (march), "My Guiding Star" and "Bridal Blossoms" (waltzes), their other numbers, have fallen in line, and are marching double-quick time up Success Street.

FORSTER MUSIC NOTES.

Bell and Hazleton have added to their repertoire "At the Ragtime Ball," and are making a hit with it.

Clifford and Kahn have scored the biggest hit of their career with "At the Ragtime Ball," and the same reports come from Anna Ruberty, Bob Frank, Miss E. Prince, Miss V. Lang, the Fogerty Sisters, Robert Rooney and Dolly Russell, Le Roy Thornton and Brisce and Brisco.

HARRY H. CLARK, of Tollorberg, Cal., is sure that he has a winner in his new song. It is issued by F. B. Haviland, and the title page is one of the most original and beautiful ones placed on a piece of music in years. "When You're Down in the Mouth, Think of Jonah," is the title.

IT WAS noticed that at the principal New York theatres, last week, "Brass Band Ephraham Jones" was one of the predominating numbers. This song is likely to become as big a seller as "Alexander's Brass Band," although it is of a different character entirely, and should be welcomed by all using that class of song.

"ON THE BANKS OF OLD WHITE WATER" is the title of a new ballad publication issued by J. Morris Widdows.

Stock and Repertoire.

Moorhead-Drew Co. Notes.

We are now on our seventeenth successful week, playing through Idaho, Oregon and Washington to big business, and many return dates. This company has the reputation of being the best that has played the territory in years, and we carry a complete scenic production of the following bills: "'Way Down South," "Across the Ridge," "Monte Cristo," "A Soldier of Fortune," "Dr. Jekyll and Mr. Hyde," "In California," "The Heart of Russia" and "The Call of the Wild." The company is headed by Margaret Drew and Ivan Christy, who have made many friends. Mr. Moorhead, our manager, has purchased a ranch near Meadows, Ida., where he and his wife will make their home in the future. They will retire from the show business for an indefinite period, and look after the development of their property.

Agnes Archer's Actors' Notes.

After a successful run of four weeks at Jackson, Miss., this company closed its engagement at Tyler's Grand owing to a disagreement regarding percentage. Since then we have played two weeks at Brookhaven, Miss., and one week at Crystal Springs, Miss., to excellent business. We opened at the Elks' Theatre, Baton Rouge, La., Feb. 11, and will hereafter play all time controlled by Ehrlich Bros. & Coleman. During our stay in Brookhaven Miss Archer was the recipient of many floral tributes from the ladies of the town, and was the recipient of an elegant box of confections from the local lodge of Elks.

RICHARD PITMAN, now in vaudeville, with Rosalind Coghlan, will be with the Albee Stock, at Providence, for the stock season.

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Lawshe's New Play.

At the Orpheum, Jersey City, where the Vale Stock Co. is holding forth, a new play by Er Lawshe was presented for the first time on any stage on Feb. 19. "Army Blue" is the title, and the scenes are laid in the West at one of the army posts. It is described as a play of romance, laughter, heart interest and dramatic intensity. This is not Mr. Lawshe's first attempt as a dramatist, he having to his credit "Peace On Earth," which was produced with success last Spring by a stock company at Los Angeles.

Harry D. King Stock Co. Notes.

Business has been good with us. We play the State of New York until Easter, then go back into Massachusetts, where we play six weeks of return dates. The roster is as follows: William Tennyson, Joe Thaylor, Harry D. King, Frank Lawler, F. A. Stolle, William Malone, Master Harry King Jr., Elizabeth Fox, Grace King, Goldie Cleveland and Frederick Davis; Edward Hugh Harastead Jr., advance agent.

JACK J. SHERIDAN is still with the Sherman Kelly Stock Co., doing characters exclusively. Mr. Sheridan says: "I am arranging a new, up-to-date company, to open in July. I will have something good."

RALPH E. NICOL closed a thirty weeks' engagement with the Woods Sisters Co., on Feb. 6, and opened 12, with Princess Stock Co., at Fort Worth, Tex., doing character and heavies.

GENEVIEVE BLINN has returned to the Court Square Theatre Stock Company, at White Plains, N. Y., to the position of leading woman. This came about through the illness of Nellie Cleveland, who broke down during rehearsals of "Barriers Burned Away," and was obliged to leave the company. Miss Blinn, who has been the leading woman for two previous seasons, and who was in New York, was telegraphed for and responded at once. She will remain with the company for the remainder of the season.

BROWN AND WARREN write: "We are playing stock at the Bijou Theatre, Charles City, Ia. This makes our eighth week, and business has been very good with us this season. We are pleasing the people. The roster of our company is: Ernie C. Brown, Walter S. Warner, managers; Leona West Warner, Juliette Wyan Brown, Gladys Mott, Bert R. Lea and Bunny Warner. We get THE OLD RELIABLE every week."

FIELDING METCALF, well known in stock in the middle West, recently underwent a surgical operation, and was forced to cancel his engagements so that he could leave for California for several weeks, before resuming work.

GERTRUDE MAITLAND, of the Cecil Spooner Stock Co., New York, after twenty-seven weeks, took a much needed rest and went to Atlantic City for the week-end, to visit her husband, Jefferson Hall, who is playing there in Taylor Granville's big vaudeville sensation, "The Hold-Up."

THE RICHMOND STOCK CO. opened a season at Rand's, Troy, N. Y., under the management of Wm. L. Malley.

VIRGINIA BRISSAC has joined the Burbank Stock, at Los Angeles, Cal., to play leads.

HARRY P. FORD is organizing a permanent stock for Oneida, N. Y.

GERTRUDE MAITLAND has returned to the cast of the Cecil Spooner Stock Co.

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30M free tickets,	9.00
10M 3½x9½ card heralds,	9.00
1000 4-ply tack cards, type,	7.00
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Vaudeville Notes.

Richard A. Barker, who has been off the stage for five years, writes: "I am at Fort Edward, N. Y., and would like to hear from friends."

Mrs. Mathieu, of the Juggling Mathieus, who underwent a very serious surgical operation at the Henrotin Hospital, Chicago, on Jan. 22, is on the road to recovery. The team just finished ten weeks on United time, and had ten more weeks, which they were forced to cancel. They expect to resume work about March 12.

Duncan Clark's Female Minstrels will be cut down to a vaudeville number and play ten weeks on Western circuits. The regular show will go out under canvas this Summer.

Jeanette Dupree and Jess Feiber are playing dates through the Middle West.

Johnny Nalon is at the New York Skin and Cancer Hospital, at Nineteenth Street and Second Avenue, undergoing treatment for cancer of the lip. He will be glad to see his friends.

Nellie Waltrus (Mrs. Jack Geiger) will not play again this season, but will travel with her husband, Jack Geiger, "the man that makes the violin talk."

Mr. Donoghue writes: "Early reports of fire at Eighth and Vine streets, Philadelphia, had it that Donoghue's Hotel suffered. Glad to say that we did not even get a drop of water, let alone any fire."

Homer Weston and Company successfully produced, at Waltham, Mass., Feb. 7, a new comedy sketch, entitled "Too Many Cuckoos." Mr. Weston was formerly associated with Georgia Gardner in vaudeville. In Mr. Weston's support were Nellie Parker and Harry Beardsley.

On account of illness Mrs. Searl Allen is not appearing in her husband's new act; an understudy is replacing her.

Dott Wakelee, who is on a Western vaudeville circuit, through Oklahoma and Texas, and Mont Wakelee, who is with a week stand vaudeville company, through Ohio and West Virginia, will join hands again in the Spring, under the old team name of the Wakelees, Mont and Dott, in an entire new act.

Meyer Harris and Company opened on W. V. A. time at Detroit, 19, in "East Side Life."

The Paulham Team of five bicycle basketball players will open at an early date on the Orpheum time.

"A House Divided" is the title of a one act comedy owned by Harry Corson Clarke and Margaret Dale Owen, which was produced at the Belasco Theatre, New York City, Sept. 6, 1908, and is now being played by Mr. Clarke and Miss Owen on their Oriental tour.

Harvey J. Burgess, "the clever tossing kid," while recently filling an engagement at St. Louis, Mo., was stricken with the failure of his eyesight, and his work depending all on the eyes, consequently he was compelled to cancel his engagements. The same thing happened to him last September while playing in New York, and this time he may be compelled to leave the stage for quite a while, probably permanently.

Chester Sisters have just finished the vaudeville time from Detroit to Sault Ste. Marie, where their new act, "Wash Day in Dixie," was a big hit. The new change to the military pickaninny, on the finish, is an innovation. We will be at Toledo till March 17.

Jimmie Bratton, black face comedian, was recently initiated into the Elks while playing at Elberton, Ga.

Earle Dewey and His Dancing Dolls have met with great success on the Butterfield time in Michigan. At the Majestic Theatre, Ann Arbor, Feb. 8, their success was so great that Mr. Butterfield has booked them for a return engagement at Ann Arbor, Saginaw, Bay City, Flint, Port Huron and Battle Creek. Earle Dewey is well known all over the country as a musical comedy star.

Wilson and Aubrey, who finished twenty-six weeks of highly successful time on the W. V. M. A., opened on the Butterfield time Feb. 10, after which they go East for U. B. O. time.

Billy B. Van had an interview published in *The Kansas City Star*. While they styled him a "minstrel," they are correct in stating that he has a commission as a justice of the peace of Van Township, formerly George's Mills, N. H.

Musical Walker, who has been playing vaudeville time around Chicago for the last few weeks, has joined Jack Hoskins' "Cowboy Girl" Co., to do a black face comedy part in the bill and introducing a musical specialty between acts. He is signed with Ringling Bros.' side show for the next season.

Al. Raynard, the baseball monologist, is putting over a real knockout in his new baseball monologue, written for him by Al. Mack, and is looking for bigger results after the completion of a new baseball song now being arranged for him by the same author.

Johnny Nalon had a successful operation performed upon his lip to cure a cancer, and will shortly be out of the hospital.

Frank Whitman has returned to vaudeville, after two seasons with "The Hen-Pecks" Co. Week of Feb. 5, he produced an entirely new dancing act at Jacques Theatre, Waterbury, Conn., which met with great success, receiving almost continuous applause for his new dance steps, and at the finish a "riot."

Leonard A. Emmert and wife (Mina Griffin) are laying off in St. Paul, rehearsing their new act, "His Wife's Sweetheart," from the pen of Frederick Allen. They have discarded their old act, for three people, "Tangled Tales," and their partner, Horace J. Linney, has returned to stock work.

Arthur Keene and wife recently closed at Palmyra, N. Y., with the "Missouri Girl," Eastern Co. After a short rest at Paterson, N. J., they will again take to the road with a well known and real winner in the burlesque field. Mr. Keene will be in advance, and his wife back with the company.

The Kennedy Sisters (Iris and Helen) are with Jules Held's "Childhood Days," on the Pantages time. Week of Feb. 12 they were at Spokane, Wash. They visited their parents recently, at Salem, Ill., where Mr. Kennedy was located before leaving for the Coast. They report that their act is doing fine.

Mr. and Mrs. Wm. J. Wells, comedy character duo, have finished fourteen weeks on Ted Sparks' circuit, and arrived home, at White Bear, Minn., Feb. 12. They will fill time already booked through the Northwest. Their new rural comedy sketch, entitled "A City Rube," has caught on finely, many claiming it to be one of the best acts that this versatile couple has yet appeared in.

Geo. C. Davis has just returned from his Western tour, and will soon fill Eastern dates.

The Nettie Carroll Trio start their United time route at Chase's, Washington, D. C., this week.

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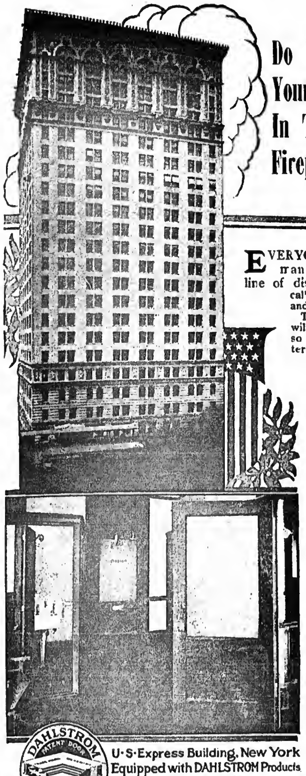

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OUT OF TOWN NEWS

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) Feb. 19 to 24 is a gala week. Emma Trentini and a big company, in "Naughty Marietta," at advanced prices. Helen Ware, in "The Price," week of 12. Rose Stahl, in "Maggie Pepper," week of 26.

SHUBERT (Leo Ottolengui, mgr.)—"Over Night" gives many good laughs week of 19. "'Way Down East" week of 12. Sam Bernard week of 26.

PROCTOR'S (R. C. Stuart, mgr.)—A good bill is offered here week of 19. The Four Mortens, Wm. Dillon, Bixley and Lerner, Frank Stafford and company, in "A Hunter's Game," Mr. and Mrs. Erwin Connelly, in "Sweethearts;" Mr. and Mrs. Stuart Darrow, Brent Hayes, McGuinness Bros., and Una Abell Brinker and company, in "The Plaything." Business continues very good.

COLUMBIA (Geo. W. Jacobs, mgr.)—"The Goose Girl" week of 19, for the first time here. "The Third Degree" week of 12. Beulah Poynter, in "A Kentucky Romance," week of 26.

ORPHEUM (M. S. Schlesinger, mgr.)—More good entertainment is provided by the Payton Stock week of 9. in "The Awakening of Helena Ritchie." Mabel Brownell did the best work since her engagement here in "The Fighting Hope," week of 12, to big business. "The Virginian" week of 26.

GAYETY (Leon Evans, mgr.)—Rohie's Knickerbockers are making things lively here week of 19, particularly Roger Imhoff. The Trocaderos played a good week 12. The Love Makers week of 26.

MINER'S EMPIRE (Frank Abbott, mgr.)—Billy Watson and the Beef Trust combine to monopolize laughs week of 19. The Regatta Girls played to good houses week of 12. Yankee Doodle Girls week of 26.

COURT (W. H. Smith, mgr.)—Pictures and vaudeville. Feb. 22, 23, 24: Lillian Kingsbury and company, Griffin and Doris, Billy Barlow, Lewin and Martell, Jones and Grant, and Sansone and Delila.

WASHINGTON (O. R. Neu, mgr.)—Pictures and vaudeville. Feb. 19-21: Hall and Stafford, the Stanleys, Wm. Dirk, Hocker and Hinder, Baker-Devoye Trio, and the Gray Trio.

ARCADE (L. O. Mumford, mgr.)—Pictures and vaudeville. Feb. 19 to 24: Savilla's Mysterious company, Sicards, Helen Lane, Osborn-Wallace company, Butler and Primrose, Joe Green, Eddie Biedron, and J. E. Whitaker.

LYRIC (Mr. Rosenbach, mgr.)—Pictures and vaudeville. Feb. 22-24: King Bros., Weston Sisters, Clayton Trio, "The Fiddle Told." Geo. B. Alexander, Melnotte Twins and Waldorf Boys.

NOTES.—Joe Payton spent most of last week in Trenton, N. J.......Monday, Feb. 19, the letter carriers' annual benefit occurs at the Shubert Theatre......Frank Finney was the central figure of many social events last week. Local Lodge of Eagles attended the Gaiety in a body, and presented him with a handsome engraved umbrella, and gave large bouquets to a number of the ladies in the company. Thursday, Feb. 15, a reception and ball was tendered him, and the Trocadero Co. at Pierson's Hall, and Manager Evans was master of ceremonies......Lincoln Hook and Ladder Company, Tom Hayes Association, J. H. Pryor Association, Karst Association, Plant Department of New Jersey Telephone Co., and J. Wiss Association all attended the performance during the week.

Fremont, Neb.—Larson (Wm. Lorney, mgr.) "The Chorus Lady" Feb. 6. "The Girl from Rector's" 10, "Madame X" 14.

WALL (Wall Bros., mgrs.)—Vaudeville and pictures fill this house nightly.

BUSINESS at the Lyric and Bijou continues good.

Lynn, Mass.—Central Square (Col. Willard G. Stanton, mgr.) the Wolfe Opera Co., which is playing an engagement here, is presenting "The Bohemian Girl" the current week, and is meeting with very good success. At the concert on the evening of 18 was seen the Majestic Comedy Four, White and Lutch, Gordon and Whitten, and Herbert Jost.

LYNN (Jeff Callan, mgr.)—Capacity business here at every performance. The attractions for the current week include eight acts of high class vaudeville. Eileen De Roche, known as the prettiest girl in Boston, attracted much attention.

OLYMPIA (A. E. Lord, mgr.)—The thousands of patrons of this theatre were highly pleased with the antics of "Baby Mine," the smallest elephant on exhibition. For the first three days of the week of 19 was seen Mr. Quick, the Carlton Sisters, the Irish-American Trio, Beauvere, Reed and St. John, John Dara and company, and Niblo and Reilly. Here 22-24: L. A. Street and company, the Freeborns, Moore and Towle, Fred Weber, Fred Huxteble and company, the Premier Duo, and the Four Flying Dordeans.

AUDITORIUM (Morison & Mark, mgrs.)—"The Rosary" played for two weeks at an immense business, closing 17. "The Nest Egg" is the current attraction, being presented by the Morison Stock Co.

COMIQUE (A. L. Newhall, mgr.)—Pictures and songs are drawing large audiences daily. The baby beauty contest closes soon, and this also has been an attractive feature for the house.

DREAMLAND (F. A. Hortsmann, mgr.)—A feature of this theatre is a contest which is now on to give prizes to the most popular saleslady or bookkeeper in the city at a stated period. Pictures and songs.

PASTIME (E. A. Loud, mgr.)—Illustrated songs and pictures. Good business.

Lowell, Mass.—Opera House (Julius Cahn, mgr.) "Seven Days" Feb. 20.

B. F. KEITH'S (Will H. Stevens, mgr.)—Bill week of 19: Hoyt, Lessing and company, the Meredith Sisters, Barnes and King, James F. McDonald, A. Picking and company, De Michal Bros., Edwin George, and the Two Lows.

MERK SQ. (James Carroll, mgr.)—Bill 19 and week: Kendall Weston and company, Wartenberg Brothers and Inez Lawson.

ACADEMY OF MUSIC (W. T. Howley, mgr.)—Bill week of 19: Fannie Hatfield Stock company, Ernie and Ernie, Billy Franklyn, and "Veterans of '63."

HATHAWAY will re-open 19, with Le Roy Stock Co., in "The World and a Woman." Week 26: "The Sunset Trail."

NOTES.—Walter Brown, a Lowell boy, was well received at the Academy last week.....Willard Price, the noted stock comedian, has joined the Le Roy Stock Co., which opens at Hathaway's, and will make his first appearance in his native city in ten years.

Lawrence, Mass.—Opera House (Julius Cahn, mgr.) "The Fortune Hunter" 19, Perry Stock Co. 20-24, "Seven Days" 20.

NICKEL (John R. Oldfield, mgr.)—Bill 19-21: Edith Raymond and company, Smith and Champion, Premier Duo, Picard's seals. For 22-24: Beauvero and St. Johns, Girard and Gardner, Makerenko Duo, and Cornell and Wilke.

BROADWAY (W. E. Spragg, mgr.)—Bill 19-21: Worekenus, Mullen and Herbert, Lewis' dogs and monkeys. 22-24: "The Fortune Hunter," and Murphy and Willard. Good business.

COSMOPOLITAN (Frank Boschilti, mgr.)—Four reels motion pictures, with three changes. Good business.

PASTIME (Chas. E. Saunders, mgr.)—Five reels of motion pictures shown, with usual three changes. Good business.

MARQUISEN (Henry Morton, mgr.)—Motion pictures, to capacity business.

PREMIER (N. Demarra, mgr.)—Good business. Motion pictures, with illustrated songs.

VICTORIA (C. H. Williams, mgr.)—Motion pictures doing capacity business.

Taunton, Mass.—Park (Marie Kearns, mgr.) "The Fortune Hunter" pleased a crowded house 12. "Seven Days" 17. For week of 19, "The Crusaders; or, Jerusalem Delivered," will be given.

NOTES.—The Casino, Star, Music Hall and Columbia, moving picture houses, are doing well......The feature film, "101 Ranch," was given two days, at the Columbia......Music Hall, 19-21, will feature "The Battle of Pottsburg."......Edw. F. Galligan, who winters here, will have full charge of Cook's Electric Park, Evansville, Ind., the coming Summer.

Portland, Me.—Jefferson (Julius Cahn, mgr.) "The Dream Trail," an operatic musical comedy book, by Sidney Toler, lyrics by A. E. Bucknam, music by Prof. Frank A. Remick, given for charity by society people, Feb. 14, 15, was a marked success. "Ziegfeld's Follies," which the patrons were delighted with, brought out the largest audiences of the season, 16, 17. "Baron Trenck" comes 22. "Seven Days" 23, 24; Nazimova, in "The Marionettes," 27.

KEITH'S (James E. Moore, mgr.)—The usual large audiences appreciated the excellent vaudeville offerings last week. Bill week of 19: The Ten Dark Knights, the Satsudas, Weston, Fields and Carroll, Anita Primrose, Chick Sale, Steiner Trio, La Diva Venus and company, Albert and Polar bears.

NEW PORTLAND (James W. Greely, mgr.)—After two years of unbroken success since its opening, this house celebrated its second anniversary last week, the vaudeville and pictures drawing to capacity. Bill week of 19: Winkler's Military Dancers, Warren and Brockway, Tom Brantford, Onetta and Dervish, and Hammond and Forrester.

CONGRESS (F. Earle Bishop, mgr.)—In addition to the picture programme a season of vaudeville stock opened 12. The David Perkins Stock Co., presenting "In Old Cremona" and "An Untimely Arrival" during the week. Attendance large and audiences well pleased.

CASCO (M. C. Blumenberg, mgr.)—With the vocal, orchestral and moving picture offerings, this popular house continues to please and is drawing capacity attendance.

NICKEL (Gray & McDonough, mgrs.)—Lillian Richards and Otto Metz were the favorite vocalists last week, appearing in addition to the usual good selection of photoplays.

NOTES.—The employees of the new Portland Theatre held a banquet at the Falmouth Hotel 12, celebrating the second anniversary of the opening of this house. Manager Greely, Miss McDonough, cashier; Hiram Abrams, one of the lessees; members of the company and many local and out-of-town guests were present......The appearance of the Boston Opera Co. at the Keith house, 6, when "Madama Butterfly" was presented to large attendance, was the closing appearance here of this company for the season, canceling "Aida" 20, and "Carmen" March 14....The Seventh Annual Automobile Show is being held at the Auditorium the current week.

La Fayette, Ind.—Dryfus (Ora Parks, mgr.) "The Old Homestead" Feb. 10, "The Gamblers" 21.

FAMILY (D. W. Maurice, mgr.)—Bill week of 19: Frank Rae and company, Lavine-Cimeron Trio, the Vanderkoors, Nick Conway, Ho and Ishoo, Three Bounding Gordons, Burns and Lawrence, Walter Perkins and company, Martin Johnson's travelogues, Esmeralda, and Powder and Capman.

VICTORIA (A. Gollos, mgr.)—Frank Cory, Dick Light, and the photoplays.

LA PURRETTE (Geo. Ball, mgr.)—Closed on account of fire, which destroyed the stage and dressing room and the rear of building, at noon of 14.

NOTES.—The Lyric and Arc continue with pictures and songs......George Ade, the famous playwright, who has just returned from the Panama Canal, gave a most interesting lecture on the subject at Fowler Hall, 14. Mr. Ade remained here to see Elsie Janis, in "The Slim Princess," 15, and to arrange for the annual entertainment of the Harlequin Club, which takes place at the Dryfus April 16, 17, 20.

Logansport, Ind.—Nelson (C. A. Holden, mgr.) "The Gamblers" Feb. 20, "Easiest Way" 21, "Excuse Me" March 2.

BROADWAY (Mrs. Dollie Dam, mgr.)—Dark for week of 19.

CRYSTAL (Thos. Hardy, mgr.)—"Temptations of a Great City" 19, 20.

COZY (Harry B. Elliot, mgr.)—"War, On the Plains" March 1.

NOTES.—The Ark, Grand and Tokyo, with motion pictures, all report good business....Sue Fink has resigned her position as treasurer at the Nelson, after a two weeks' visit in Indianapolis......Wm. McDonald, formerly stage manager at the Crystal, has resigned to take charge of the stage at the Broadway......Florence Discher has resigned as singer at the Cosy Theatre, to go to Chicago, where she will hold a like position......The carrier boys of the city papers were guests of the Knickerbocker Stock Co., at the Broadway, at the evening performance, 15......Manager Rife, of the Grand, has tendered the use of his theatre to the Boy Scouts for one day, the lads to run the theatre, and the proceeds to go towards buying equipment.

St. Louis, Mo.—Olympic (Walter Sanford, mgr.) "The Slim Princess" 18 and week, with Elsie Janis in the leading role.

CENTURY (W. D. Cave, mgr.)—"Mlle. Innocence" 18 and week, featuring Anna Held.

SHUBERT (Melville Stolz, mgr.)—Marie Dressler, in "Tillie's Nightmare," 18 and week.

GARRICK (Melville Stolz, mgr.)—"The Red Rose" 18 and week.

AMERICAN (D. E. Russell, mgr.)—"St. Elmo" 18 and week.

IMPERIAL (D. E. Russell, mgr.)—"The Blue Mouse" 18 and week.

STANDARD (Leo Reichenbach, mgr.)—The Dutch Champion, with Sam Devere's company, 18 and week.

GAYETY (Harry Walters, mgr.)—"A Florida Enchantment" 18 and week.

COLUMBIA (Frank Tate, mgr.)—Bill week of 19, Gus Edwards and the Four Fords are the headliners of this week's bill. Others: The Avon Comedy Four, Josie Heather, the Paulham Team, Jane Boynton, Marie Meyers, and Lionel Paris.

HIPPODROME (Frank Talbot, mgr.)—Bill week of 18: Capt. Wesly's sea lions, featuring "Blitzen;" the Jarrell Comedy Four, Homer Hobson, the Aerial Loop Walking Lenters, and the Mazeppa horses.

NOTE.—A playlet, entitled "Daisy's Music Practise Hour," was given at the Odeon last Friday. Bessie Grassman took the leading role with great success, displaying unusual talent, and received successive encores and curtains from the large audience. Miss Grassman is expected to become one of the foremost social entertainers of this city. E. P. Perry, of local dramatic fame, predicted successful theatrical careers for all who took part in the production. It has been reputed that this city has produced many of the brilliant and successful stars now in "stageland."

Nashville, Tenn.—Vendome (W. A. Sheets, mgr.) dark till Feb. 22-24, when "The Spring Maid" holds the boards, followed by Montgomery and Stone.

BIJOU (A. O. Neal, mgr.)—The old favorites, Ward and Vokes, are packing the house week of 12. Week of 19, "The Rosary."

FIFTH AVENUE (F. P. Furlong, mgr.)—Bill week of 12: O'Brien Troupe, Hilliar, Teddy Osborn and dogs, Hayward Trio, and Thompson and Dane.

GRAND (Geo. H. Hickman, mgr.)—Good vaudeville, with the following acts, week of 12: Mildred Kellogg, Jennie Edwards and two others.

ORPHEUM (Geo. H. Hickman, mgr.)—The Orpheum begins another season of popular priced vaudeville, starting matinee 12. One performance in afternoon and two at night. The Orpheum is by far the coziest little vaudeville house in town, and the first week's bill which follows is worth twice the money. Bill: Pianophiend Minstrels, International Polo Team, Newell and Gibson, and two other acts.

DIXIE, ELITE, CRYSTAL, ALHAMBRA and BONITA.—Good business, with pictures.

NOTE.—The Princess, another moving picture house, will throw open its doors about 19.

Denver, Colo.—Broadway (Peter McCourt, mgr.) "Madame X" 19 and week.

ORPHEUM (A. C. Carson, mgr.)—Bill 19 and week: Eight Palace Girls, Simone De Beryl, "Honor Among Thieves," Mack and Orth, Felix and Caire, Oscar Lorraine, and Arnaut Brothers.

TABOR GRAND (Peter McCourt, mgr.)—"Three Twins" 18 and week.

EMPRESS (Burt Pittman, mgr.)—Bill 17 and week: The Sarnthuler Troupe, Newell and Niblo, Bell Dixon, Rawson and Clare, Anna Buckley's canine wonders, and Harry Thomson.

CRYSTAL (Harry Beaumont, mgr.)—Bill 17 and week: Ameen Abou Hamad's Ten Arabian Acrobats, Reiff, Clayton and Reiff, Mlle. and Lafeydia and company.

Davenport, Ia.—Burtis Opera House (Chamberlin, Kindt & Co., mgrs.) "Excuse Me" Feb. 11, "The Sixth Commandment" 12, "Mutt and Jeff" 14, "The Girl of the Golden West" 18, "The Chocolate Soldier" 22, 23, "The Texan Ranger" 25.

GRAND OPERA HOUSE (D. L. Hughes, mgr.)—Benjamin Chapin, "Impersonations of Abraham Lincoln," 15; Royal Welsh Ladies' Choir 16, Florence Webber, in "Naughty Marietta," 18.

AMERICAN (Charles Berkell, mgr.)—Feb. 12 and week: Rathskeller Trio, Sadie Sherman, Cassidy and Longton, Montambo and Wells, Woods and Ralton and company.

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs.) week of 11, "The Ensign;" week of 18, "Hello Bill!"

ORPHEUM (H. B. Burton, mgr.)—Bill week of 11: Rooney and Bent, Tom Nawn and company, the Holloways, Brown, Harris and Brown, Arlington Four, King Sisters, and Three Bladdenbecks.

BERCHELL (Elbert & Getchell, mgrs.)—Billy Van 10-14, "Naughty Marietta" 15, "The Girl of the Golden West" 16.

MAJESTIC AND UNIQUE (Elbert & Getchell, mgrs.)—Variety and pictures.

STAR, LYRIC, COLONIAL AND FAMILY.—Pictures.

Petersburg, Va.—Academy of Music (M. L. Hofheimer, mgr.) Geo. Evans' Honey Boy Minstrels gave a fine performance, to capacity business Feb. 12. "Get-Rich-Quick Wallingford," followed at advanced prices, to good returns 13.

LYRIC (Chas. D. Moss, mgr.)—Business excellent. Bill week of 19: Mr. and Mrs. Frank Adams, the De Longs, Knight and Ransom, and Doyle and Fields.

Kingston, Can.—Grand Opera House (D. P. Branigan, mgr.) "The Thief" delighted 15, "Alias Jimmy Valentine" 17, "Daniel Boone on the Trail" 24, "Madame Sherry" 29.

GRIFFIN'S ORPHEUM.—First class vaudeville and moving pictures continue to draw crowded houses.

NOTE.—Princess, King Edward and Wonderland, moving picture houses, all doing big business.

MOTION PICTURE NEWS

Imp Night at the Hungry Club.

The 269th dinner of "The Hungry Club," which is so ably presided over by the one and only Mattie Sheridan, will be held at the Hotel Flanders, 135 West Forty-seventh Street, New York City, on Feb. 24. On that occasion, Thomas Bedding, the editor of the *Implet*, will give a little talk on the moving picture and its place in the field of the drama. Mr. Bedding is said to be some talker, so it is expected he will talk interestingly.

The president of the Imp Films Company, Carl Laemmle, and Mrs. Laemmle, will be guests of honor at "The Hungry Club" on this occasion, when there will also be a special display of recently made imp films. This celebration is attracting great attention throughout the film world of the United States.

Picture Men Meet.

At the last meeting of the Motion Picture League of America, Illinois Branch No. 2, in Chicago, the following officers were elected: George Henry, re-elected president; C. A. Anderson, re-elected vice president; Sydney Smith, recording secretary (replacing C. C. Whelan); Sam Kats, financial secretary; W. Sweeney, treasurer; Mr. Nielson, sergeant-at-arms.

The Illinois branch is flourishing. The league recently donated over $4,000 to the poor of Chicago.

City in Pictures.

A. Sigfried, of Decatur, Ill., on Feb. 8 closed a contract with the Imp Film Company to have the entire city of Decatur into moving pictures.

Streets, parks, department stores, factories, public buildings and everything of that kind will be shown in the pictures. Interiors of the biggest factories will be taken, with the employees and machinery at work. The employees will be shown coming out at noon for dinner, eating lunch in their rest rooms, and so on. In the big stores the clerks will be shown selling goods and customers will be seen going and coming.

The fire department will be shown making runs. The university students will be seen filling the walks in front of the building.

Three camera crews, with complete outfits, will come to Decatur, and it will take them three or four days to get the pictures. The film, when finished for exhibition in Decatur, will be 2,000 feet long.

Pictures Do Big Business.

It is estimated by an Altoona Pa., newspaper reporter that 53,000 people per week visit the seven moving picture theatres here. This does not include the Orpheum, where moving pictures are shown regularly, nor the Mishler, where they are also frequently seen.

Another new moving picture house is to be built on Ninth Street in the near future.

Palace Theatre, Jackson, Opens.

The Palace Theatre, which was opened at Jackson, Miss., under the management of Paul Drake, a local capitalist, is a new and beautiful little house seating 400. It is one of the most complete theatres in the State. The Yebbanr Feature Film Co. provided the opening attraction for two-a-day, to turnaway business. Dante's "Purgatory," on three reels, with Rose Ivy, billed as prima donna, comedienne, dramatic reader, and lecturer, was the bill. The pictures were great, and so was Miss Ivy. She sang herself into the hearts of all Jackson, and she was equally the master of both classic, the heaviest classic numbers, and the lightest comedy roles.

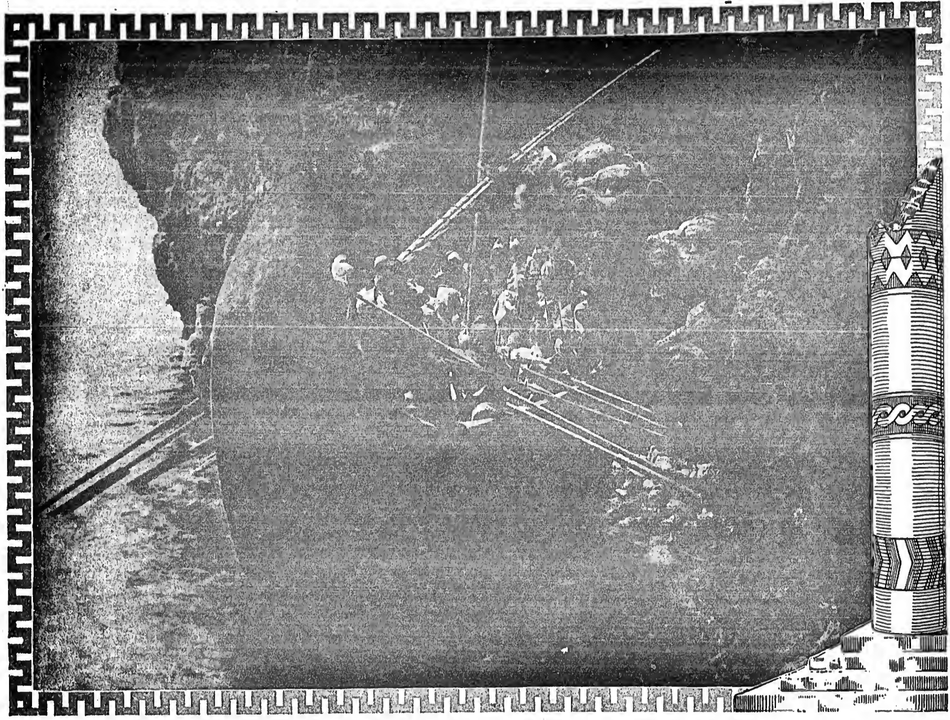
Fire Warning to Owners.

The proprietor of every motion picture house in New York City has been served with an order by Fire Commissioner Johnson prohibiting smoking in his place of amusement, with a warning that if the order is violated he will be arrested and prosecuted. A fine not exceeding $500 or imprisonment is the penalty.

Opens School for Writers.

Mrs. Lillian M. Rubenstein, scenario editor of the Lubin Manufacturing Co., has opened a correspondence school for the perfecting of amateur writers in the art of making photoplay stories.

SCENE FROM HOMER'S "ODYSSEY."



HOMER'S "ODYSSEY" INFRINGER CAUGHT.

Quick action on the part of the Monopol Film Company was a surprise to one party who was arrested in Ottawa, Ontario, on Wednesday forenoon, by Frank Winch and a Burns detective, and a three reel set of Homer's "Odyssey" was seized by the customs inspector.

Word reached the Monopol Film Company late Tuesday afternoon that an attempt was made to import a copy of Homer's "Odyssey" through Montreal.

Within an hour Mr. Winch was on the train for Ottawa. He had the record searched, and then filed a claim for copyright, which was granted. At the same time he was in touch with the Burns Detective Agency, to whom he supplied information as to the infringer's name. Shortly after three o'clock that afternoon the party was located as he was in the act of selling this film to Mr. Winch, who had assumed another name, and who was supposed to be a purchaser of the film, coming from Toronto, Ont.

Through long distance telephone Montreal customs officials were notified, and they immediately sent telegrams to every port of entry in the Dominion of Canada to seize any film called Homer's "Odyssey." This quick work on the part of the Monopol Film Company indicates that their several months' work in preparation for the protection of State right buyers have been successful. The Burns Detective Agency was retained to protect buyers from infringers and piracies, and this is the first case that came up.

Classical Dancing on the Screen.

On Saturday, March 16, the Imp Films Co. will release a picture illustrative of interpretive dancing by Countess Thamera de Swirsky. The services of this lady were secured at great expense by the Imp Films Co., and she will not again dance for moving picture purposes.

The lady made her American debut as a dancer at the Metropolitan Opera House, in New York City, in the season of 1909-10, in Gluck's opera, "Orfeo." She then appeared before New York society at Newport, subsequently at the Boston Opera House and elsewhere.

The Countess de Swirsky was educated in Paris. She is of a noble Russian family and a very skillful pianist. It was her study and knowledge of music that led her to take up the new art of interpretive dancing. One of her critics says: "Mlle. de Swirsky shows perfect understanding of her composers. Her whole body seems alive with music as vibrant as a sounded string."

The lady gives first of all a humorous dance, and then one entitled "The Spirit of Music." After another dance, called "Anitra Dance," the countess is shown in a series of plastic poses.

President in Pictures.

President Taft was caught by two motion picture machines in the act of signing the Arizona Statehood bill, on Feb. 14. Later he and Mrs. Taft were caught while walking through the White House grounds. Interior views of the White House and executive offices were also taken.

Leaves New Orleans.

Dixon Van Valkenberg, who was editor of *The New Orleans (La.) Item*, owing to a death occurring in his family, has resigned, and will return to New York City.

"Implet" to Have Stories.

Commencing with No. 8 of "The Implet," each issue will contain a specially written and illustrated story, based upon one of the forthcoming releases.

Theatre Burns.

On Feb. 14 the La Purdette Theatre, in La Fayette, Ind., was considerably damaged by a fire which, starting in the rear of the building, burned the stage, dressing room, piano and about half of the seats. The fire occurred at noon when there was no audience, and was extinguished before it spread to the adjoining business rooms. As the picture machine was in the front over the entrance, no damage was done to it or the films. It will be some time before the house can be reopened, as the whole interior will require refurnishing and decorating. The damage, in the neighborhood of $500, is fully covered by insurance.

New Theatre for Winchester.

Arthur Bloomfield, the well known theatre manager, will on March 18 open the new Pastime Theatre, on North Main Street, Winchester, Ky. This theatre will be used strictly as a first class motion picture and vaudeville house. It will be a very handsome structure, and bids fair to do a big business.

THE PIPER OPERA HOUSE, Virginia City, Nev., opened Feb. 3, with pictures and vaudeville, to big business. The bill included: Tom Mortimer and Texas Tommy, dancers. This is the only house between Reno and Ogden playing vaudeville. Dan Connors, manager, is playing independent vaudeville and latest pictures.

I. J. ABLOWITZ, of the National Film and Distributing Co., has left New York for an extended trip clear to the Western coast. Mr. Ablowitz expects to be gone about four months. He will call on all exchanges and exhibitors of any importance in all the cities of any size. The National Exchange is growing very rapidly, and by the time Mr. Ablowitz closes with the new exchanges his concern has been in communication with, they will be an important factor of the ever growing picture industry.

THE ST. LOUIS MOTION PICTURE FILM CO. has arranged to make their releases through the National Film and Distributing Company of New York.

New Films.

Edison.

"Everything Comes to Him Who Waits" (released Feb. 21).—Cud McGiven was recommended as a smashing good waiter, and he was. At the end of his first day he owed the proprietor $11 for broken dishes, and what happened after that beggars description. Posed by William Wadsworth, Charles Ogle, Yale Benner, Edward O'Connor, Edward Boulden, Julian Reed and Arthur Housemann.

"Children Who Labor" (released Feb. 23).—Produced in co-operation with National Child Labor Committee. This picture, abounding with truth, portrays the appeal of little bread winners who pass through childhood knowing little of its joys. An intensely human and dramatic story will cause the film to have a far-reaching influence. Posed by Robert Conness, Miriam Nesbitt, Leonis Flugrath, John Sturgeon, Mary Fuller, Viola Flugrath, Edna May Welch, Bigelow Cooper, Will West, Robert Brower and Barry O'Moore.

"New York City Street Cleaning" (released Feb. 24).—Demonstrating in most interesting form the newest methods of cleaning a great city. Of interest to every community.

"The Lost Kitten" (released Feb. 24).—A little story of a lost kitten, a rather bashful young man and a very sweet little girl. Just when he thought he had lost in the game of love the kitten acted as Cupid. Posed by Elsie McLeod, Robert Brower, Mrs. Wallace Erskine, Barry O'Moore and Edward Boulden.

"How Motion Pictures Are Made and Shown" (released Feb. 27).—A film that will be in wide demand and of universal interest. Millions are to-day wondering how motion pictures are made, and this shows the complete operation from building the scenery to projecting the completed pictures.

"My Double and How He Undid Me" (released Feb. 28).—A minister, in order to relieve himself of his social obligations, conceives an idea whereby he secures a double. His living likeness succeeds at first, but alas, finally gives way to temptation and proves the undoing of the real minister. Posed by Will Wadsworth, Miriam Nesbitt, Edward O'Connor and Robert Brower.

Lubin.

"Pottery Making in America."—Showing every stage in the process of manufacturing pottery, from kneading the clay to stamping and decorating and packing for shipment.

"Fishing in Florida."—A very interesting picture, showing the fishing for the jue fish and tarpon. A great film for fishermen.

"The Handicap."—Grace Gordon, with her mother and brother, Harry, live in a small house outside of El Paso. The house belongs to Don Ferara, a wealthy Mexican. The Gordons have fallen behind in their rent. The don calls at the house for settlement, and finds the girl and her mother alone; taking advantage of this, he insults Grace. The brother enters and orders the landlord from the house. Grace has a horse, which by stress of circumstances she is trying to sell. Harry, however, reads that there is to be a handicap for six-year olds at Juarez, and he enters Rio for the $1,000 prize. Harry proposes to ride the horse himself, but the Mexican plans that he shall be doped. Harry being unable to ride, Grace dons the jockey uniform, rides her horse to victory, and wins the prize, which relieves their temporary embarrassment.

Pathe.

"Marriage or Death" (released Feb. 21).—A young girl is seen by one of the Mormons and demanded in marriage. Her family, however, refuses, and is driven from home by the combined force of the Mormons and Indians. The girl is captured and, once in the hands of the Mormons, is about to be forced into marriage with the man she loathes, when she is rescued by a band of cowboys from a ranch nearby.

"Poor Jimmy" (released Feb. 22).—This is a story of a poor boy whose parents having died, is adopted by an Irishman by the name of O'Houlihan. Life is not all beer and skittles for Jimmy, and he has many hardships to contend with. Finally, he is found by a wealthy, kind-hearted man, who takes him into his home as his son.

"The Presentiment" (released Feb. 23).—A man is called away from home in the evening on business. While he is away he has a foreboding that evil has come upon his home. He sees his wife attacked by two thugs while she clasps her little children in her arms, and jumping into a motor he begins a wild ride home, arriving just in time to save his wife from the actual occurrence.

"Phantom Lovers" (released Feb. 24).—This is a story of a young artist who falls in love with a beautiful girl. His bosom friend is in love with his (the artist's) sweetheart. He goes to sleep and dreams that he meets them everywhere, and finally, seeing them on the edge of a cliff, he attempts to push them over, but they disappear into space, and he falls over the edge of the precipice—down, down, down into his own studio.

Reliance.

"Bedelia and Mrs. Busybody" (released Feb. 21).—Bedelia lives in the same house with Mrs. Busybody, and it is Bedelia's delight to make Mrs. Busybody's life one long series of exciting incidents. Every time she learns of Mrs. Busybody prying into other people's affairs she has some unique means of punishment for her. Finally Mrs. Busybody is taught a lesson, and Bedelia and the other tenants settle down to a more comfortable but monotonous existence. On the same reel is "The Key West Celebration."

"A Child's First Love" (released Feb. 24).—Cooley, having met with an accident, is brought to the Fearnley home by the doctor, who finds it will be impossible to remove him. Hospitality is extended and he is faithfully tended by Georgia, who finally falls in love with her patient. During Cooley's convalescence Jane returns from college, and his heart passes into her keeping. An elopement is planned, and one morning Georgia awakens to find both sister and sweetheart gone. The young couple meet with misfortune and Jane is left a poor widow. Her pride prevents her from returning home, and she sews for a living, while her daughter is employed in a toy shop. Day by day the little one is seen worshipping a beautiful doll, which she dreads to see pass beyond her vision. It is purchased by Georgia for a friend. Gladys delivers it to her mother's old home and, upon the steps, falls. The doll is broken and, while being comforted by Georgia, the child tells of her mother. Through this a reconciliation is brought about, and Gladys is soon the proud possessor of a doll as beautiful as her first love.

Lux.

"The Cook's Revenge" (released Feb. 23).—Jones, a jolly young bachelor, had the occasion to dismiss his cook. The lady departed in tears, mingled with indignation, and vowed an awful vengeance. Going to a printer, she got him to set up an enticing notice, announcing that Mr. Jones would adopt as many children as one cared to bring to him. Poor Jimmy Jones found himself the father of a very large family in the course of a few hours, and the cook went elsewhere with a contented smile, saying "Vengeance is mine."

"Bill's Motor" (released Feb. 23).—It deals with his alarming adventures as the owner of a motor car. After a very charming trip, in which Bill delights in many daring capers, the car comes to a dead stop. Discerning that something is wrong with the works, Bill searches for trouble with a match. Yes! He is feeling a little better now, thank you.

"Bill and the Lions" (released March 1).—In search of something toothsome two hungry lions escape, and enter the house of Billy Lux. He endeavors to escape them, but they are hungry. Even when he hides in a suit of armor the lions still endeavor to get at him. This constitutes the first occasion on record upon which lions have shown partiality for "tinned" meat. They are prevented from "getting the distinguished William in their midst" by the arrival of their keeper.

Republic.

"In the Government Service" (released Feb. 27).—The wild career of a Frenchman who has deserted his wife after stealing her jewels, is brought to an abrupt end in a Canadian village, where, after marrying a sweet girl of the North, he robs the aged and trusted postmaster as he transfers a shipment of gold. Fate—unerring—deals death to the sinner and proper rewards to the widows.

"An Ex-Convict's Ordeals."—A reformed convict, having lived "straight" for two years, convinced of his strength of purpose, goes to Alaska and starts life anew. He rescues a girl from the midst of a ferocious battle between wolves and her sledge dogs. His past is revealed to her by a jealous suitor, and he again takes the trail, but is saved through her all-forgiving love, from horrible fate.

Bison.

"War on the Plains" (released Feb. 2[illegible]).—A two reel picture, showing the trials and tribulations of pioneers and their fights with the Indians.

"The Indian Massacre" (released March 1).—Showing the massacre of pioneers by the redskins; the thrilling rescue of a white child from the Indian camp, and the terrible vengeance of the white settlers meted out to the savages. Through the film runs a story of beautiful mother love, the grief of an Indian woman for the death of her child, and the bond of maternity which causes the savage heart to melt before the sorrow of an anguished mother, and restores to her the baby saved from the awful carnage.

THE KINEMACOLOR pictures of "The Durbar" will be at the New York Theatre for only three weeks. After that period it will be shown in its own theatre in West For[illegible] Street.

That Hypnotizing Man

That College Rag

A REAL SONG HIT

THAT COLLEGE RAG

Words by HARRY PORTER Music by ALBERT VON TILZER

THE GREATEST SINGLE OR DOUBLE EVER WRITTEN

THAT HYPNOTIZING MAN

Words by LEW BROWN Music by ALBERT VON TILZER

THE BEST MOON SONG IN THE COUNTRY

GOOD NIGHT, MR. MOON

Words by ELI DAWSON Music by ALBERT VON TILZER

WATCH FOR THE NEW ONES

PLEASE DON'T TAKE MY LOVIN' MAN AWAY

Words by LEW BROWN Music by ALBERT VON TILZER

PUCKER UP YOUR LIPS, MISS LINDY

Words by ELI DAWSON Music by ALBERT VON TILZER

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BASEBALL ITEMS.

CHAMPIONSHIP GAMES.

MAJOR LEAGUE SCHEDULES OF PLAYING DATES FOR 1912.

BY W. M. RANKIN.

National League.

The National League held its annual Spring meeting at the Waldorf-Astoria, this city, on Feb. 13-15, and adopted a schedule of championship games for the coming season. Those present were: Thomas J. Lynch, president; John A. Heydler, secretary; James E. Gaffney and John M. Ward, Boston; Charles H. Ebbets, Brooklyn; Charles W. Murphy, Chicago; August Herrmann, Cincinnati; John Whalen and Joseph J. O'Brien, New York; Horace Fogel, Philadelphia; Barney Dreyfuss and Wm. H. Locke, Pittsburgh, and Edward Steininger, of St. Louis. Several important changes were made in the constitution.

It was announced that the club owners spent some time discussing plans for preventing a repetition of the scenes in relation to the sale of tickets at the next post season series of games, that marked that event last Fall. Many valuable suggestions were offered, but whether or not any of them were adopted, or, for that, any action whatever was taken in the matter, was not announced. The schedule of games, which was drafted by Messrs. Dreyfuss and Heydler and gave general satisfaction, was adopted. The New Yorks open the season at Brooklyn on April 11. The other opening days are: Philadelphia at Boston, Chicago at Cincinnati, and Pittsburgh at St. Louis.

The holidays are parceled out as follows: Decoration Day, Thursday, May 30 (two games), Brooklyn, Philadelphia, Pittsburgh and Chicago; July 4, Thursday (two games), New York, Boston, Pittsburgh and St. Louis; Labor Day, Monday, Sept. 2 (two games), Boston, Philadelphia, Pittsburgh and Cincinnati. The New Yorks will have the Brooklyns for their opening game on the Polo Grounds, this city, April 18. On the same day Boston opens the National League season at Philadelphia, Cincinnati at Chicago, and St. Louis at Pittsburgh. The championship season begins this year on April 11 and ends on Oct. 6. Both New York and Brooklyn received a liberal supply of Saturdays at home, and each will get five Sunday games in the West. The schedule is as follows:

Boston at home with Brooklyn, May 1, 2, 3, 4; June 24, 25, 26, 27; Sept. 30, Oct. 1, 2. With New York, April 15, 16, 17; June 19, 20, 21, 22, 22; Sept. 2, 2, 3. With Philadelphia, April 11, 12, 13; July 3, 4, 4, 5, 6; Oct. 3, 4, 5. With Pittsburgh, June 5, 6, 7, 8; July 31 Aug. 1, 2, 3; Sept. 18, 19, 20. With Cincinnati, June 14, 15, 17, 17, 18; Aug. 5, 6, 7, 8; Sept. 21, 23. With Chicago, June 1, 3, 4; Aug. 9, 10, 12, 13; Sept. 10, 11, 12, 13. With St. Louis, June 10, 11, 12, 13; July 26, 27, 29, 30; Sept. 14, 16, 17.

Brooklyn at home with Boston, April 22, 23, 24, 25; May 29, 30, 30, 31; Sept. 5, 6, 7. With New York, April 11, 12, 13; May 24, 25, 27, 28; July 6; Oct. 3, 4, 5. With Philadelphia, April 15, 16, 17; June 19, 20, 21, 22; Sept. 25, 26, 27, 28. With Pittsburgh, June 10, 11, 12, 13; Aug. 9, 10, 12, 13; Sept. 14, 16, 17. With Cincinnati, June 1, 3, 4; July 26, 27, 29, 30; Sept. 10, 11, 12, 13. With Chicago, June 5, 6, 7, 8; July 31, Aug. 1, 2, 3; Sept. 18, 19, 20. With St. Louis, June 14, 15, 17, 18; Aug. 5, 6, 7, 8; Sept. 21, 23, 24.

Chicago at home with Boston, May 6, 7, 8, 9; July 12, 13, 14, 15; Aug. 22, 24, 25. With Brooklyn, May 18, 19, 20, 21, 22; July 21, 22, 23, 24; Aug. 26, 27. With New York, May 10, 11, 12, 13; July 8, 9, 10, 11; Aug. 15, 16, 17. With Philadelphia, May 14, 15, 16, 17; July 17, 18, 19, 20; Aug. 18, 19, 20. With Pittsburgh, April 21, 22, 23; May 5, 26; June 28, 29, 30; Sept. 29, 30, Oct. 1. With Cincinnati, April 18, 19, 20; May 27, 28, 29, 30, 30; Sept. 26, 27, 28. With St. Louis, April 25, 26, 27, 28; June 23; Aug. 29, 30, 31, Sept. 1; Oct. 5, 6.

Cincinnati at home with Boston, May 14, 15, 16, 17; July 17, 18, 19, 20; Aug. 18, 19, 20. With Brooklyn, May 10, 11, 12, 13; July 7, 8, 9, 10; Aug. 15, 16, 17. With New York, May 18, 19, 20, 21, 22; July 21, 22, 23, 24; Aug. 26, 27. With Philadelphia, May 6, 7, 8, 9; July 12, 13, 14, 15; Aug. 22, 24, 25. With Pittsburgh, April 14, 15, 16, 28, 29; June 20, 21, 23; Sept. 1; Oct. 5, 6. With Chicago, April 11, 12, 13; June 24, 25, 26, 27; Sept. 5, 6, 7, 8. With St. Louis, April 21, 22, 23; June 28, 29, 30; July 1; Sept. 2, 2, 3, 4.

New York at home with Boston, April 26, 27, 29, 30; June 28, 29, July 1, 2; Sept. 26, 27, 28. With Brooklyn, April 18, 19, 20; July 3, 4, 4, 5; Aug. 29, 30, 31; Sept. 9. With Philadelphia, May 1, 2, 3, 4; June 24, 25, 26, 27; Sept. 30, Oct. 1, 2. With Pittsburgh, June 14, 15, 17, 18; Aug. 5, 6, 7, 8; Sept. 21, 23, 24. With Cincinnati, June 5, 6, 7, 8; July 31, Aug. 1, 2, 3; Sept. 18, 19, 20. With Chicago, June 10, 11, 12, 13; July 26, 27, 29, 30; Sept. 14, 16, 17. With St. Louis, May 31, June 1, 3, 4; Aug. 9, 10, 12; Sept. 10, 11, 12, 13.

Philadelphia at home with Boston, April 18, 19, 20; May 24, 25, 27, 28; Aug. 29, 30, 31; Sept. 9. With Brooklyn, April 26, 27, 29, 30; June 28, 29, July 1, 2; Sept. 2, 2, 3. With New York, April 22, 23, 24, 25; May 29, 30, 30; Sept. 4, 5, 6, 7. With Pittsburgh, June 1, 3, 4; July 26, 27, 29, 30; Sept. 10, 11, 12, 13. With Cincinnati, June 10, 11, 12, 13; Aug. 9, 10, 12, 13; Sept. 14, 16, 17. With Chicago, June 14, 15, 17, 18; Aug. 5, 6, 7, 8; Sept. 21, 23, 24. With St. Louis, June 5, 6, 7, 8; July 31, Aug. 1, 2, 3; Sept. 18, 19, 20.

Pittsburgh at home with Boston, May 18, 20, 21, 22, 23; July 22, 23, 24; Aug. 26, 27, 28. With Brooklyn, May 6, 7, 8, 9; July 12, 13, 15, 16; Aug. 19, 20, 21. With New York, May 14, 15, 16, 17; July 17, 18, 19, 20; Aug. 22, 23, 24. With Philadelphia, May 10, 11, 13; July 8, 9, 10, 11; Aug. 14, 15, 16, 17. With Cincinnati, April 24, 25, 26, 27; June 22; July 4, 4, 6; Aug. 29, 30, 31. With Chicago, May 1, 2, 3, 4, 24, 25; July 1, 2; Sept. 2, 2, 3. With St. Louis, April 18, 19, 20; May 28, 29, 30, 30; July 19; Sept. 26, 27, 28.

St. Louis at home with Boston, May 10, 11, 12, 13; July 8, 9, 10, 11; Aug. 15, 16, 17. With Brooklyn, May 14, 15, 16, 17; July 17, 18, 19, 20; Aug. 22, 24, 25. With New York, May 6, 7, 8, 9; July 12, 13, 14, 15; Aug. 18, 19, 20. With Philadelphia, May 18, 19, 20, 21, 22; July 21, 22, 23, 24; Aug. 26, 27. With Pittsburgh, April 11, 12, 13; June 24, 25, 26, 27; Sept. 5, 6, 7, 8. With Cincinnati, May 1, 2, 4, 5, 23, 24, 25, 26; Sept. 29, 30, Oct. 1. With Chicago, April 14, 15, 16; June 20, 21, 22; July 4, 4, 5, 6, 7.

American League.

The American League held its annual Spring meeting at Chicago and finished up its business in two days—Feb. 14, 15. At the first day's session a schedule of championship games was adopted, and at the second day's gathering of the delegates other matters of more or less importance were transacted. The schedule of games seemed to give general satisfaction, as no objection was offered as prepared by the committee. The regular season begins on April 11 and ends on Oct. 6. The opening days are at New York, Philadelphia, Chicago and Cleveland. New York will have Boston for its attraction, while Washington goes to Philadelphia, Detroit to Cleveland, and St. Louis to Chicago. The delegates refused to ratify the revised National Agreement, which has been adopted by the National League.

Of the holidays, New York gets Memorial Day, May 30, and Labor Day, Sept. 2. Boston gets Memorial Day; Philadelphia, July 4; Washington, July 4 and Labor Day; Chicago also gets July 4 and Labor Day; Detroit, July 4; St. Louis, Memorial Day, while Cleveland gets Memorial Day and Labor Day. There are other holidays which have only a local interest, but the ones above mentioned have been major league "plums" for years, and are looked upon as the "real thing." The schedule of games as adopted is as follows:

Boston at home with New York, April 18, 19, 19, 20; June 28, 29, July 1, 2; Sept. 24, 25, 26. With Philadelphia, April 26, 27, 29, 30; May 24, 25, 27, 28; Aug. 29, 30, 31. With Washington, April 22, 23, 24, 25; May 29, 30, 30; Sept. 4, 5, 6, 7. With Cleveland, May 21, 22, 23; July 22, 23, 24, 25; Aug. 21, 22, 23, 24. With Detroit, May 7, 8, 9, 10; July 12, 13, 15, 16; Aug. 17, 19, 20. With St. Louis, May 11, 13, 14, 15; July 8, 9, 10, 11; Aug. 14, 15, 16. With Chicago, May 16, 17, 18, 20; July 17, 18, 19, 20; Aug. 26, 27, 28.

Chicago at home with Boston, June 13, 14, 15, 16; July 27, 28, 29, 30; Sept. 10, 11, 12. With New York, June 9, 10, 11, 12; July 31, Aug. 1, 2, 3; Sept. 13, 14, 15. With Philadelphia, June 1, 2, 3, 4; Aug. 8, 9, 10, 11; Sept. 17, 18, 19. With Washington, June 5, 6, 7, 8; Aug. 4, 5, 6, 7; Sept. 20, 21, 22. With Cleveland, May 2, 3, 4, 5; June 23; July 4, 4; Sept. 5, 6, 7, 8. With Detroit, April 15, 16, 17; May 25, 26; July 5, 6, 7; Sept. 1, 2, 2. With St. Louis, April 11, 12, 13, 14; June 18, 19, 20, 22, 25, 26; Sept. 29.

Cleveland at home with Chicago, April 23, 24, 25, 26; May 28, 29, 30, 30; Aug. 12, 30, 31. With St. Louis, April 15, 16, 17; May 25, 26, 27; July 6, 7; Sept. 1, 2, 2. With Detroit, April 11, 12, 13, 14; June 25, 26, 27; Sept. 26, 27, 28, 29. With Washington, June 13, 14, 15, 16; July 27, 28, 29, 30; Sept. 10, 11, 12. With Philadelphia, June 9, 10, 11, 12; July 31, Aug. 1, 2, 3; Sept. 13, 14, 15. With New York, June 5, 6, 7, 8; Aug. 8, 9, 10, 11; Sept. 20, 21, 22. With Boston, June 1, 2, 3, 4; Aug. 4, 5, 6, 7; Sept. 17, 18, 19.

Detroit at home with Chicago, April 27, 28, 29, 30; June 28, 29, 30; Oct. 2, 3, 5, 6. With St. Louis, May 2, 3, 4, 5; July 4, 4; Aug. 30, 31; Sept. 5, 6, 7. With Cleveland, April 18, 19, 20, 21; June 18, 19, 20, 22; July 1, 2, 3. With Washington, June 9, 10, 11, 12; July 31, Aug. 1, 2, 3; Sept. 13, 14, 15. With Philadelphia, June 13, 14, 15, 16; July 27, 28, 29, 30; Sept. 10, 11, 12. With New York, June 1, 2, 3, 4; Aug. 4, 5, 6, 7; Sept. 17, 18, 19. With Boston, June 5, 6, 7, 8; Aug. 8 9, 10, 11; Sept. 20, 21, 22.

New York at home with Boston, April 11, 12, 13; May 6; June 19, 20, 21, 22; Sept. 2, 2, 3. With Philadelphia, April 22, 23, 24, 25; May 29, 30, 30; Sept. 4, 5, 6, 7. With Washington, April 15, 16, 17; May 24, 25, 27, 28; July 6; Oct. 3, 4, 5. With Cleveland, May 16, 17, 18, 20; July 17, 18, 19, 20; Aug. 26, 27, 28. With Detroit, May 11, 13, 14, 15; July 9, 10, 11; Aug. 13, 14, 15, 16. With St. Louis, May 7, 8, 9, 10; July 12, 13, 15, 16; Aug. 17, 19, 20. With Chicago, May 21, 22, 23; July 22, 23, 24, 25; Aug. 21, 22, 23, 24.

Philadelphia at home with Boston, April 15, 16, 17; July 3, 4, 4, 5, 6; Oct. 3, 4, 5. With New York, May 1, 2, 3, 4; June 24, 25, 26, 27; Sept. 28, 30, Oct. 1. With Washington, April 11, 12, 13; May 6; June 19, 20, 21, 22; Sept. 25, 26, 27. With Cleveland, May 7, 8, 9, 10; July 8, 13, 15, 16; Aug. 14, 15, 16. With Detroit, May 16, 17, 18, 20; July 17, 18, 19, 20; Aug. 26, 27, 28. With St. Louis, May 21, 22, 23; July 22, 23, 24, 25; Aug. 21, 22, 23, 24. With Chicago, May 11, 13, 14, 15; July 9, 10, 11, 12; Aug. 17, 19, 20.

St. Louis at home with Chicago, April 18, 19, 20, 21; July 1, 2, 3; Sept. 25, 26, 27, 28. With Cleveland, April 27, 28, 29, 30; June 28, 29, 30; Oct. 2, 3, 5, 6. With Detroit, April 22, 23, 24, 25, 26; May 28, 29, 30, 30, 31; June 23. With Boston, June 9, 10, 11, 12; July 31; Aug. 1, 2, 3; Sept. 13, 14, 15. With New York, June 13, 14, 15, 16; July 27, 28, 29, 30; Sept. 10, 11, 12. With Philadelphia, June 5, 6, 7, 8; Aug. 4, 5, 6, 7; Sept. 20, 21, 22. With Washington, June 1, 2, 3, 4; Aug. 8, 9, 10, 11; Sept. 17, 18, 19.

Washington at home with Boston, May 1, 2, 3, 4; June 24, 25, 26, 27; Sept. 28, 30, Oct. 1. With New York, April 26, 27, 29, 30; July 3, 4, 4, 5; Aug. 29, 30, 31. With Philadelphia, April 18, 19, 20; June 18, 28, 29; July 1, 2; Sept. 2, 2, 3. With Cleveland, May 11, 13, 14, 15; July 9, 10, 11, 12; Aug. 17, 19, 20. With Detroit, May 21, 22, 23; July 22, 23, 24, 25; Aug. 21, 22, 23, 24. With St. Louis, May 16, 17, 18, 20; July 17, 18, 19, 20; Aug. 26, 27, 28. With Chicago, May 7, 8, 9, 10; July 13, 15, 16; Aug. 13, 14, 15, 16.

OUT OF TOWN NEWS

Philadelphia, Pa.—There is only one new offering in town the current week, "The Boss," at the Adelphi, which follows "Pomander Walk." The other hold-over attractions are doing splendidly at the downtown houses.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The bill the current week consists of "Jewels of the Madonna" 19, "Thais" 21, and "Tristan and Isolde" 23. Splendid performances of "Quo Vadis" 12, "Jewels of the Madonna" 14, "Tales of Hoffman" 16, "Cendrillon" at the matinee, and "La Traviata" at the night performance, 17, drew fine audiences.

ADELPHI (Messrs. Shubert, mgrs.)—"The Boss" has its local *premiere* 19. "Pomander Walk" ended 17 a highly profitable fortnight's stay.

LYRIC (Messrs. Shubert, mgrs.)—"The Never Homes" was a gorgeous success to crowded houses last week. Everybody who saw the show gave vent to vigorous applause for the very clever singing and dancing and the fine costuming and scenic equipment. George W. Monroe was the leader of the risibilities. Will Archie, Helen Hayes, Jess Dandy, Al. Leach and a host of others all add to the success of the show. The second and final week begins 19.

BROAD (Nixon & Zimmerman, mgrs.)—John Drew's local popularity was well evidenced last week by the splendid houses that greeted him in "A Single Man." The star has a role that fits him like a glove, and he scored his usual big success. Louise Parker, Carroll McComas and Mary Boland are also seen to distinct advantage. The second and final week begins 19.

GARRICK (Nixon & Zimmerman, mgrs.)—There is a pleasing simplicity about "Rebecca of Sunnybrook Farm" that enabled the play to score a genuine success, to fine houses last week. The critics gave the show a splendid send-off, lavish praise being bestowed on the spirited acting of Edith Taliaferro, Archie Boyd and their capable associates. The second week starts 19.

CHESTNUT STREET OPERA HOUSE (Nixon & Zimmerman, mgrs.)—"The Concert" continues to good business. The third week ends 24.

FORREST (Nixon & Zimmerman, mgrs.)—"Ben-Hur" still retains its popularity, to crowded houses. The third week begins 19.

WALNUT (Harris & Howe, mgrs.)—"The Commuters" is approaching the end of its popular run. The houses were large last week, and the applause big. The sixth week starts 19.

CHESTNUT (Grant Laferty, mgr.)—The Orpheum Players revive "For Fair Virginia" 19 and week. "Thais" was presented last week, in a most ambitious manner, to fine houses. Carolyn Gates did some spirited acting as Thais, while the impersonation of Nicias, by William Ingersoll, was acted with fine distinction. Wilmer Walter, Frances Fraunholz and Virginia Howell also gave fine support.

AMERICAN (James Wall, mgr.)—The Blaney-Spooner Stock Co. put on "Our New Minister" week of 19. "Dorothy Vernon of Haddon Hall" was skillfully done last week, to houses of excellent size. Grace Huff won big applause by the clever work in the leading role, while Jack Chagnon added to his popularity by his capable portrayal of Sir John Manners. "Arizona" 26.

STANDARD (F. Stein, mgr.)—The Standard stock appears in "No Mother to Guide Her" 19 and week. "Bowery After Dark" interested large audiences last week.

GRAND (Stair & Havlin, mgrs.)—"The Third Degree" week of 19. "Satan Sanderson," with Norman Hackett in the leading role, was a big success to fine houses last week.

B. F. KEITH'S (H. T. Jordan, mgr.)—Pauline, hypnotist, is the feature act week of 19. Others are: Lillian Ashley, Red Sox Quartette, Musical Gordon Highlanders, Laddie Cliff, Belle Baker, Meehan's dogs, Covington and Wilbur, Willie Bros., and moving pictures. Business was big last week.

WM. PENN (Wm. W. Miller, mgr.)—Week of 19: Nana and Alexis, Lorch Family, H. T. MacConnell, Billy Hall and company, Class and Bernie, and moving pictures.

LIBERTY (M. W. Taylor, mgr.)—Week of 19: Barrows, Lancaster and company, Mahr and Mikoff, Marron and Heine, Watson and Little, Spallman's bears, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 19: Dennis O'Mara, Edwards Bros., Klein and Clifton, Earl Wilson and company, Van and Carrie Avery, Morrisini's animals, and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Week of 19: Bud Snyder and company, France, Palmar and company, the Allens, Cameron and Gaylord, El Cliva, and moving pictures.

NATIONAL (Marcus Loew, mgr.)—Week of 19: Nina Krazy Kids, Billy G. Barlow, Leslie Hursten, Forrester and Lloyd, Morris and Beasley, Togo and Genevieve, and moving pictures.

EMPIRE (E. J. Bulkley, mgr.)—Morris Weinstock's New Century Girls are booked for week of 19. The Star Show Girls gave a decidedly gingery show last week to big houses. John T. Baker and Louis Lynn were overtime workers in furnishing the fun. The big olio features were the Carmelo Models, the Three Whelans, and Harrigan and Giles. High School Girls follow.

TROCADERO (Sam M. Dawson, mgr.)—Sim Williams' Ideals will be on hand 19 and week. There wasn't an idle moment in the Imperials' show last week, which had the usual big houses. Harry L. Cooper was the radiating feature of the show and had them laughing from start to finish. The Great Mars, Wolf and Lee, and Pete Griffin were the hits in the olio. Girls from Reno 26.

CASINO (Elias & Koenig, mgrs.)—The Robinson Crusoe Girls are tenants 19-24. The Merry Whirl Show was voted the best of the season by the capacity testing houses last week. James C. Morton and Frank F. Moore are tireless comedians, and everything that they did was received with howls of approval. Lillian Fitzgerald, the leader of the female contingent, was also popularly received. College Girls next.

GAYETY (John P. Eckhardt, mgr.)—The Columbia Girls are the offering 19 and week. Crowded houses took in Sam Howes Love Makers last week. Sam Howe was the big star, and carried off the honors. Killian and Moore, and Pony Moore were interesting olio numbers. Ethel Conrad and Lillian Graham also attracted mild interest. The Star and Garter Show 26.

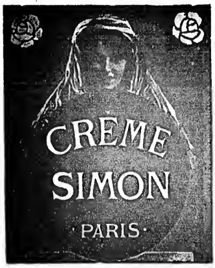
DUMONT'S (Frank Dumont, mgr.)—The show last week was a big laugh from beginning to end, and there were large audiences on hand to enjoy the efforts of Frank Dumont's clever band of entertainers. "Joining the Patriotic Sons of America" is the new skit that is the big feature. Carvin and Haney, and Steve O'Rourke, the newcomers with the company, are also scoring hits.

GIRARD, FOREPAUGH'S, HART'S, BIJOU, MAJESTIC, PALACE, VICTORIA, COLONIAL, PLAZA AND ALHAMBRA give vaudeville and moving pictures.

NOTES.—The Drama League meeting at the Garrick Theatre, 18, drew a splendid audience, in which the theatrical profession was well represented. Interesting addresses were made by Louise Parker, John Drew, Langdon Mitchell and Kate Douglas Wiggin......The New York Symphony Orchestra, with Walter Damrosch, gives a concert 24, at the Academy of Music......Newman, in his travel talks, ends his series at the Academy of Music 17......Mme. Saltaman Stevens, of the Philadelphia Chicago Opera Co., was the guest of honor at a reception held 20, at the Majestic, by the Pennsylvania Women's Press Association.

Williamsport, Pa.—Lycoming Opera House (L. J. Fisk, mgr.) week of Feb. 19, "The Spring Maid."

FAMILY (Boyloson, mgr.)—Bill week of 19: Cowboy Williams and company, Wilkens and Wilkens, the Great Merkel, Allor and Barrington, Homer and Barrett, Four Avalos, Moon and Harrison, Pearl Whiteside, Weston and Young, the Miloso Duo and Veranico and Hurl Falls.



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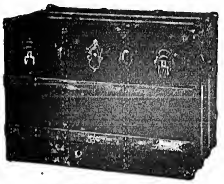

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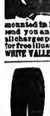

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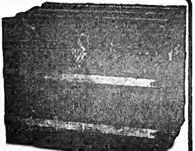

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